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SUBJECT INDEX

| | PAGE | | PAGE |
|---|--|--|--------------------------|
| Answers to Enquiries | 24, 25, 26, 83, 84, 109, 130, 141, 147, 153, 157 | Glass : | |
| Arms and Armour. By J. F. Hayward | 146 | Early Engraved Glass. By E. M. Elville | |
| Art : | | Part I | 92 |
| Botticelli and Boccaccio's "Anastagio degli Honesti" | 131 | Part II | 116 |
| Current Shows and Comments. By PERSPEX | | Eighteenth Century Drinking Glasses. By E. M. Elville | 14 |
| 1, 29, 59, 87, 111, 137 | | Famous English Glasses. I—The Verzelini Goblets of the XVIth Century. By E. M. Elville | 154 |
| English Sporting Pictures. By Guy Paget | 144 | Old Irish Glass. By G. Bernard Hughes | 46 |
| Fine Art Trade—Free or Controlled. By G. D. Hobson | 61 | Hague, The Collection of Sir Harry and Lady. By M. Jourdain. Part I | 38 |
| Marine Water Colours at South Kensington. By Oliver Warner | 89 | Part II | 75 |
| Nicholas Hillyarde (about 1547-1619). By Brinsley Ford | 134 | Hillyarde, Nicholas, A Drawing by. By Brinsley Ford | 134 |
| Portrait of a Young Girl. By Cornelis de Vos | 20 | Ivory : | |
| Print Collecting. By Harold J. L. Wright | 152 | Ho Hsien-hu. By Victor Rienaeker | 151 |
| The English Water Colour. By Oliver Warner | 162 | Jade, Carving, Chinese. By Victor Rienaeker | |
| Walker, Dame Ethel, A.R.A. By Mary Sorrell | 119 | Part I | 16 |
| Watts' Picture "Olympus on Ida," By Kerrison Preston | 41 | Part II | 42 |
| Books Received | 56, 103, 130, 161, 164 | Japanning, The Art of. By Mrs. Willoughby Hodgson | 97 |
| Books Reviewed : | | McCann Collection of Chinese Lowestoft. By Judith Hart Burling | 35 |
| Aesthetic Experience and Its Presupposition. By Milton C. Nahum. Reviewed by Victor Rienaeker | 57 | Mestrovic, Ivan, and the Stone City. By Jasna Pervan Kotroman | 125 |
| Cocksworthy's Plymouth and Bristol Porcelain. By F. Severne Mackenna | 108 | Metsu, Gabriel | 138 |
| English Church Monuments. By Katherine Esdaile | 91 | Museums, Treasures of the Smaller. I—Eastgate House Museum, Rochester. By Philebus | 122 |
| Heraldry in England. By Anthony Wagner | 56 | Needlework : | |
| John Varley of the "Old Society." By Adrian Bury. Reviewed by Victor Rienaeker | 74 | English Needlework in the Lady Lever Art Gallery. By A. Carlyle Tait. Part I | 113 |
| Stained Glass in Somerset. By Christopher Woodward | 56 | Pewter : | |
| The Englishman Builds. By Ralph Tubbs | 135 | Collecting Pewter Snuff Boxes. By Ronald F. Michaelis | 23 |
| Veneered Walnut Furniture. By R. W. Symonds | 135 | Pewter Hammerhead Baluster Measure of circa 1530. By Roland J. A. Shelley | 156 |
| War Memorials. By Arnold Whittock | 91 | Porcelain and Pottery : | |
| Collecting. Essay | 163 | Andrew Duche and His China, 1738-1743. By Ruth Monroe Gilmer | 128 |
| Correspondence | 22, 26, 83, 85, 109, 124, 133 | Caffaggiolo Maiolica Dish. By Bernard Rackham | 141 |
| Chinese Gaming Coins of the XVIIIth Century. By Lt.-Col. Sidney G. Goldschmidt | 27 | China to Mend. By H. Boswell Lancaster | 107 |
| Chinese Wrist Rests. By Lavinia Lewis Bailey | | Chinese Ceramic Art. By Victor Rienaeker | |
| Part I | 79 | Part I. Introduction | 95 |
| Part II | 104 | Chinese Potting. By Maurice Collis | 148 |
| Eastgate House Museum, Rochester. By Philebus | 122 | Exhibition of Chinese Ceramic Figure and Animal Subjects | 96 |
| Fan, History of the. By Mrs. Willoughby Hodgson | 52 | McCann Collection of "Chinese Lowestoft." By Judith Hart Burling | 35 |
| Fire-backs, Armorial Design in. By Ernest Morris | 102 | Mythology in Pottery and Porcelain. By H. Boswell Lancaster | 50 |
| Furniture : | | Russian Porcelain. By Georges Loukomski | 8 |
| Collection of Sir Harry and Lady Hague. By M. Jourdain. Part I | 38 | Soft Paste Bristol and Early Worcester. By C. W. Dyson Perrins | 62 |
| Part II | 75 | Sale Room Prices | 28, 57, 58, 86, 110, 136 |
| Furniture. Chippendale Dressing Table. By A. Carlyle Tait | 142 | Shafts from Apollo's Bow : Essays | |
| Jacobean Oak Tables. By John Elton | 100 | 1. Beauty and Business | 34 |
| Mahogany Furniture in the Chinese Taste. By John Elton | 21 | 2. Light Refreshment | 82 |

| | PAGE |
|--|------|
| Shafts from Apollo's Bow : Essays | |
| 3. A Lodging for Lucifer | 106 |
| 4. Records and the Royal Academy | 133 |
| 5. From Ministers of Grace, Defend us ! | 148 |
| Silver : | |
| Andrew Fogelberg and the English Influence on Swedish Silver. By Charles Oman | 158 |
| City Church Plate, 1550-1800. By Charles Oman | 3 |

| | PAGE |
|---|------|
| Silver : | |
| Scottish Silver. By Ian Finlay. | |
| Part II. 1603-1707 | 31 |
| Part III. From 1707 | 67 |
| Tapestry, History of French. By Alexander Watt | 71 |
| Walker, Dame Ethel. By Mary Sorrell | 119 |
| Watts' Picture "Olympus on Ida." By Kerrison Preston | 41 |

INDEX TO AUTHORS

| | PAGE |
|--|------|
| BAILEY, LAVINIA LEWIS. <i>Chinese Wrist Rests</i> . | |
| Part I | 79 |
| Part II | 104 |
| BREUNER, L. <i>Botticelli and Boccaccio's "Anastagio degli Honesti"</i> | 131 |
| BURLING, JUDITH HART. <i>Notes on the McCann Collection of "Chinese Lowestoft"</i> | 35 |
| COLLIS, MAURICE. <i>Chinese Potting</i> | 148 |
| ELTON, JOHN : | |
| <i>Mahogany Furniture in the Chinese Taste</i> | 21 |
| <i>Some Jacobean Oak Tables</i> | 100 |
| ELVILLE, E. M. : | |
| <i>Eighteenth Century Drinking Glasses</i> | 14 |
| <i>Early Engraved Glass. Part I</i> | 92 |
| Part II | 116 |
| <i>Famous English Glasses : I—The Verzelini Goblets</i> | 154 |
| FINLAY, IAN : | |
| <i>Scottish Silver. Part II, 1603-1707</i> | 31 |
| Part III, from 1707 | 67 |
| FORD, BRINSLEY. <i>A Drawing by Nicholas Hillyarde</i> | 134 |
| GILMER, RUTH MONROE. <i>Andrew Duche and His China, 1738-1743</i> | 128 |
| GOLDSCHMIDT, LT.-COL. SIDNEY G. <i>Chinese Gam- ing Coins of the XVIIIth Century</i> | 27 |
| HAYWARD, J. F. <i>Arms and Armour</i> | 146 |
| HOBSON, G. D., M.V.O. <i>The Fine Art Trade—Free or Controlled</i> | 61 |
| HODGSON, MRS. WILLOUGHBY : | |
| <i>The History of the Fan</i> | 52 |
| <i>The Art of Japanning</i> | 97 |
| HUGHES, G. BERNARD. <i>Old Irish Glass</i> | 46 |
| JOURDAIN, M. <i>The Collection of Sir Harry and Lady Hague. Part I</i> | 38 |
| Part II | 75 |
| KOTROMAN, JASNA PERVAN <i>Ivan Mestrovic and the Stone City</i> | 125 |

| | PAGE |
|--|------|
| LANCASTER, H. BOSWELL : | |
| <i>Mythology in Pottery and Porcelain</i> | 50 |
| <i>China to Mend</i> | 107 |
| MICHAELIS, RONALD F. <i>Collecting Old Pewter Snuff Boxes</i> | 23 |
| MORRIS, ERNEST. <i>Armorial Designs in Firebacks</i> | 102 |
| PAGET, GUY. <i>English Sporting Pictures</i> | 144 |
| PERRINS, C. W. DYSON, F.S.A. <i>Soft Paste Bristol and Early Worcester.</i> | 62 |
| PERSPEX. <i>Current Shows and Comments</i> I, 29, 59, 87, III, 137 | 137 |
| PHILEBUS. <i>Treasures of the Smaller Museums.</i> I—Eastgate House Museum, Rochester | 122 |
| PRESTON, KERRISON. <i>A Note on Watts' Picture "Olympus on Ida"</i> | 41 |
| LOUKOMSKI, GEORGES. <i>Russian Porcelain</i> | 8 |
| OMAN, CHARLES : | |
| <i>City Church Plate, 1550-1800</i> | 3 |
| <i>Andrew Fogelberg and the English Influence on Swedish Silver.</i> | 158 |
| RACKHAM, BERNARD. <i>A Dish of Caffaggiolo Maiolica</i> | 141 |
| RIENAECKER, VICTOR : | |
| <i>Chinese Jade Carving. I</i> | 16 |
| II | 42 |
| <i>Chinese Ceramic Art. Part I—Introduction</i> | 95 |
| <i>Ho Hsien-hu</i> | 151 |
| SHELLEY, ROLAND J. A. <i>A Pewter Hammerhead Baluster Measure</i> | 156 |
| SORRELL, MARY. <i>Dame Ethel Walker, A.R.A.</i> | 119 |
| TAIT, A. CARLYLE : | |
| <i>English Needleworks in the Lady Lever Art Gallery. Part I</i> | 113 |
| <i>Furniture. Chippendale Dressing Table</i> | 142 |
| WARNER, OLIVER : | |
| <i>Marine Water Colours at South Kensington</i> | 89 |
| <i>English Water Colours</i> | 162 |
| WATTS, ALEXANDER. <i>History of French Tapestry</i> | 71 |
| WRIGHT, HAROLD J. L. <i>On Print Collecting.</i> | 152 |

INDEX TO ILLUSTRATIONS

| | PAGE |
|--|------|
| ADAMS, R. <i>Engraving of Mausoleum Entrance at the Palace of Diocletian</i> | 125 |
| <i>Anglo-Saxon Bronze Brooches</i> | 123 |
| ARMSTRONG, JOHN. <i>The Passion of the Inanimate</i> | 111 |
| BONNARD, PIERRE. <i>La Prairie</i> <i>Colour Plate, Inside Back Cover, June</i> | |

| | PAGE |
|--|------|
| BOTTICELLI, <i>Designs attributed to</i> <i>Colour Plate, Front Cover, April</i> 131, 132, 133 | |
| <i>Bronze Statuettes of Dionysus and Jupiter</i> | 123 |
| <i>Burlington's, Lady, Scrap Book. Drawing of Head of the Child by Cornelis de Vos</i> | 20 |

1199206

| | PAGE | | PAGE |
|--|----------------------------|--|--------------------------------|
| Chinese Gaming Coins | 27 | METSU, GABRIEL | |
| Chinese Wrist Rests | 79, 80, 81, 104, 105, 106 | <i>The Sleeping Sportsman</i> | 138 |
| CLEVELEY, JOHN. <i>Frigate and Dutch Fishing Boats</i> | 89 | <i>Gabriel Metsu and His Wife. Colour Plate</i> | 139 |
| CLEVELEY, ROBERT. <i>English Ships of War</i> | 89 | MURILLO, BARTOLOME ESTEBAN. <i>Self-Portrait</i> | 87 |
| COZENS, ALEXANDER. <i>On the Rhone</i> | 29 | NANTEUIL, ROBERT. <i>Henri de la Tour d'Auvergne</i> | 152 |
| Fans | 52, 53, 54 | Needlework : | |
| FERNELEY, C. L. <i>The Meet of the Quorn at Kirby Gate</i> | 145 | Elizabethan Bedstead Valances | 113 |
| FIELDING, A. V. COPLEY. <i>Beccles, on the Waveney, Suffolk</i> | 162 | Stuart Mirror Frame | 114 |
| Firebacks | 102, 103 | Stuart Oblong Panel Picture | 115 |
| FRANCIA, F. L. T. <i>Vessels and Boats</i> | 91 | OWEN, SAMUEL. <i>Indiaman Lying To for a Pilot</i> | 90 |
| Furniture : | | Pewter : | |
| Armchair | 76, 77 | Hammerhead Baluster Measure | 156, 157 |
| Bookcase | 39 | Snuffboxes | 23, 24 |
| Carved and Silvered Frame | 38 | Pottery and Porcelain : | |
| Chippendale Dressing Table | 142 | Bristol | 63, 64, 65, 66, 107 |
| Console Table | 75 | Caffaggiolo Maiolica Dish. <i>Colour Plate</i> | 140 |
| Georgian Chair | 77 | Chinese Lowestoft | 35, 36, 37 |
| Hague Collection | 38, 39, 40, 75, 76, 77, 78 | Duche Gruel Basin | 128 |
| Jacobean Oak Tables | 100, 101 | Famille Rose Phoenix | 110 |
| Mahogany Bracket | 76 | Russian Porcelain | 8, 9, 10, 11, 12, 13 |
| Candlestick | 76 | Sèvres Porcelain with Ormolu Mount | |
| Commode | 75, 76 | <i>Colour Plate, Front Cover, June</i> | |
| Dining Chairs | 124 | T'ang Dynasty Saddled Horse | |
| in the Chinese Taste | 21, 22 | <i>Colour Plate</i> | 149 |
| Stands | 77 | Wood, Ralph | 107 |
| Needlework Chair | 38 | Worcester, <i>Colour Plate, Front Cover, March</i> | 63, 64, 65, 66 |
| Oak Settee | | Rapier, Swept Hilted | 146 |
| <i>Colour Plate, Inside Front Cover, June</i> | | Roman Glass Bottle | 122 |
| Settee | 40 | Pottery Jug | 122 |
| Wheelback Chair | 78 | SETTLE, W. F. <i>A 51 Gun Frigate</i> | 90 |
| Glass : | | SICKERT, W. R. <i>The Old Bedford</i> | 1 |
| Early Engraved Glass | 92, 93, 116, 117, 118 | Silver : | |
| Eighteenth Century Drinking Glasses | 14, 15 | Cameo by James Tassie | 160 |
| Irish Glass | 46, 47, 48, 49 | City Church Plate | 3, 4, 5, 6, 7 |
| Verzelini Goblets | 154 | Cream Jug by Fogelberg, A., and Stephen Gilbert | 160 |
| GRECO, EL. <i>Woman with a Fur</i> | 59 | Scottish Silver. | 31, 32, 33, 34, 67, 68, 69, 70 |
| HILLYARDE, NICHOLAS. <i>A Lady in Court Costume</i> | 134 | Swedish Silver | 158, 159, 160 |
| HOBBERMA. <i>Wooded Landscape with Cottages</i> | 137 | Tapestry | 71, 72, 73 |
| HOPPNER, JOHN. <i>Harvey Bagot</i> | | Verge-Watch | 124 |
| <i>Colour Plate, Front Cover, May</i> | | VOS, CORNELIS DE. <i>Portrait of a Young Girl</i> | |
| Ivory. <i>Ho Hsien-hu. Colour Plate</i> | 150 | <i>Colour, Front Cover, January</i> | |
| Jade | 16, 17, 18, 42, 43, 44, 45 | WALKER, DAME ETHEL : | |
| Japan Ware | 97, 98, 99 | <i>First Painting Exhibited</i> | 119 |
| JOY, WILLIAM AND JOHN CANTILLOE. <i>King George IV Passing Great Ormesby</i> | 90 | <i>Eve's Temptation</i> | 119 |
| LEGROS, ALPHONSE. <i>G. F. Watts</i> | 41 | <i>The Toilet</i> | 120 |
| MESTROVIC, IVAN. <i>Sculpture by</i> | 125, 126, 127 | <i>Nausicaa</i> | 20 |
| | | WATTS, G. F. <i>Olympus on Ida</i> | |
| | | <i>Colour Plate, Front Cover, February</i> | |
| | | WOOTTON, JOHN. <i>The Langdale Turk</i> | 144 |

CURRENT SHOWS AND COMMENTS BY PERSPEX

"AND LIFE, SOME THINK"

THE complete quotation, half assertion, half cynicism, is to be found in Meredith's poem "Modern Love" as a comment on realism.

"My dear, these things are life:

And life, some think, is worthy of the Muse."

The phrase, remembered from reading of many years since, flashed into my mind recently as I stood in one of the Bond Street galleries; and, in the queer way that such things have, has persistently haunted me ever since. Before the Sickert etchings at the Leicester Galleries; in front of Geoffrey Tibble's work at Tooth's; at the Leger Galleries where another Geoffrey, Lance this time, is showing some tantalising pastels and oils; faced by a very consciously designed picture of "Labourers lighting Cigarette" by Keith Vaughan at the Lefevre. In the almost infinite mathematics of contemporary art one is grateful for any common denominator.

There are moments when this whole business of making pictures challenges one fundamentally. Why do we do it? What is it all about? What is its purpose?

We are now reasonably sure that art, particularly the art of picture-making, began as magic; and, as a fascinating exhibition of Primitive Art at the Berkeley Gallery demonstrates, there are still many places in the world where it persists as magic. That line at least explains itself as an accountable practical reason, stretching from the animal paintings in the caves which were inhabited by Aurignacian man fourteen thousand years ago to the rice gods and fertility figures of Polynesia in our own day. Such a reason would satisfy even a Marxian.

It carries comfortably over to all religious painting which, at least in its origins, had in it something of evocation, though the reason was now mystical and not material. The monastic painters at the dawn of Italian art, the early painters in every country in Europe, and certain individual artists all through the centuries—Fra Angelico, Fra Bartolommeo, and their kind—conceived of their art as a means rather than an end. The glory of God, and, in the case of such platonic minds as that of Botticelli, the unity with God to be attained through the cult of intellectual beauty: these things again yield ample justification.

If the glory of the Church, and on its heels the glory of the princes of the Church and of this world followed, it seems but a natural continuation. Still, the purpose remained one approximately outside the field of aesthetics, however much the artists themselves in the pursuit of their own craftsmanship were lured into that field. Art as ostentation long was, and indeed still is, a prevailing motive in its patronage and thereby in its production.

Slowly, strangely, from these roots grew the extraordinary plant. In the hands of the artists themselves came a passion for creating for its own sake and for the sake of the joy given by the wielding of any technical power. Along with this a pre-occupation with the shapes and colours and illumination of the things of the world about them. The infinity of things to be depicted, the differing casts of the minds of the artists, the varying powers over the dozen or more media at their disposal, gave the

plant ramifications in myriad directions. Over against the artist one is able to set the patron, with his interests widening out exactly as those of the creative artist widen out, taking an aesthete's interest in method and a human being's interest in the subject depicted.

One needs to remember throughout that certain less worthy factors operated. Much might be written on art as investment in portable belongings, a subject linking in uneasy brotherhood the Valois kings of mediaeval France and the Nazi chiefs of modern Germany. Much more on art as snobbery, vanity or covetousness. Is there not a story of the Duke of Turin showing to the Duke of Berry his treasured Book of Hours which the

Van Eykes had made for him, and of that nobleman forthwith commissioning Pol de Limbourg to create that treasure of Chantilly, the *Très Riches Heures*? There is something delightfully human about this early XVth century instance of an exalted living up to the Jones's. Happily its repercussions through the centuries have given artists much of their bread and butter, and enriched the world with their achievements. Portraiture particularly has flourished on this amiable human weakness, as well as upon the more obvious aspect of human vanity.

Whatever the roots in our all-too-fallible human nature, however, one watches with fascination the ever-spreading tendrils of the plant. There comes a time when artist and patron alike are held apparently by any depiction of anything that is in the heavens above or in the earth beneath or in the waters under the earth. The magnificent curiosity of the Renaissance mind brought it to full fruition. One can feel that passion underlying the work of artists of the time, great or minor: a Leonardo, or such a delightful minor master as Stefano della Bella, a selection of whose drawings—leaves from an album which was once in the library at Kinnaird Castle—can be seen at the Arcade Gallery. How charming these tiny pen and chalk or brown ink and wash drawings are! Often just a few lines on the paper: a horseman,

a boat, the head of an ostrich, anything and everything put down for its own sake and the artist's delight in its sheer existence. "Worthy of the Muse" indeed. Stefano della Bella was not a great master. He painted no picture so far as we know, so his drawings are done for their own sake and to record the passing scene, event, moment.

This sheer unpretentiousness is often the charm of a work of art. One has the same feeling with the collection of small Sickert etchings on exhibition at the Leicester Galleries. If the milieu of art became more and more democratic from the time it left the Courts of Europe until our own day, Sickert by sheer temperament stands at the end of that progress. His art always gives one the knowledge that he was completely at one with the people. How he loved the popular music halls of Edwardian days! The Bedford, the Middlesex, the Old Mo' live again under his needle. Even in the halls he is at his happiest when he is drawing the groups of those who peer down from "the gods": faces strangely lighted from beneath by the queer reflection from



"THE OLD BEDFORD," ETCHING by W. R. SICKERT
From the Exhibition at the Leicester Galleries
PERSPEX's choice for the Picture of the Month

the stage, the lines of a rail giving a binding pattern to the design, the background of total darkness. Those of us who had the good fortune of an upbringing bad enough to have allowed us to visit the old music halls in those halcyon days cannot but feel a wave of something like nostalgia when Sickert evokes the familiar scene. There is in them a smell of oranges, and, let it be confessed, beer. They may be common, but their innate life saves them from being vulgar. As swift impressions of a subject full of aesthetic possibilities they are unequalled. Sickert probably saw these subjects purely from the viewpoint of the artist; that is to say, he saw them as lights against darks, as thrilling arrangements of lines, as pattern. But I am convinced that he also saw them as records of something he loved, something he encountered in moments of heightened consciousness. Their roots are not only in "graphic co-efficients" or "plastic organisation of diffused contours"; but in the excitement of the mob emotion which the old music halls engendered as nothing has done since. Equally when he catches that almost terrifying glimpse of reality which gave us the etchings and the painting "Ennui." These things, indeed, are life.

I realise that in the arid regions of contemporary art criticism there is something faintly indecent in mentioning that a picture or a drawing has a subject at all. To indicate that the artist for his part had a concern with anything more human than the interrelationships of opposed forms is to commit an indiscretion which, like brawling in church, makes more reverent worshippers uncomfortable for your sake. As for the patron who buys a picture for the sake of any human or subject association . . . we draw a veil over the enormity. Yet, even as I examined the Sickerts, a lady who seemed to know quite a deal about etchings as such was buying one of the studies of Bath for the non-aesthetic reason that she lived there. I realise that I should have turned shudderingly away; but I knew that I personally should have loved to possess No. 13 "The Old Bedford (early plate, signed)" not only because I liked its quality as an etching but because I had probably sat on those seats in my unregenerate teens.

Truth to confess, it was not before the Sickerts—to which it applies so perfectly—but in Frost and Reed's Galleries that my Meredithian phrase first sprang to my mind. I had gone there to see an exhibition of the work of the Hungarian-born portrait painter, Professor Arthur Pan, who for so long and with such success has been making portraits of our notable personalities. The portraits themselves, of such folk as Winston Churchill, General Smuts and Lord Beaverbrook, attain that almost uncanny skill which marks contemporary portraiture in the hands of artists whose primary business is to get likeness and character. But it was in the first gallery that I had my clue, where I paused before a huge and typical canvas by that worthy Victorian, William Powell Frith of "Derby Day" and "The Railway Station" fame. The size of this particular canvas made it a museum piece, and its crowded mass of figures, all doing to the life whatever they were doing, dated it Victorian.

Let it be written to me for virtue by the abstract school of critics that I do not now in the least remember what the subject was, or what these people were represented as doing. Which is to say that I considered it as pure art—and incidentally found that it answered many of the most exacting demands of the moderns. The trouble was—if trouble it be—that it depicted recognisable human beings performing recognisably human functions. "Yet," I said to myself,

"These things are life,

And life, some think, is worthy of the Muse."

The mind, it is true, tends to stay on that surface of literal event or sentimental interest and never to get beyond it to the basis of form, colour, chiaroscuro and all the rest of the elements which go to the making of fine design. It was that fact, I suspect, which caused the reaction. Artists concerned with the *how* of their pictures revolted against the public interest being based entirely on *what*; craftsmen consecrated to the visual had no patience with the casual. Around the same gallery where Frith flouted the ultra-moderns with thirty square feet of Victorian narrative, there were numbers of other genre pieces, smaller certainly, but sharing with it the theory that pictures can be concerned with people doing things, mostly romantic things. Gipsies, soldiers, cavaliers, lovers, XVIIth century Dutch folk and operatic Italians, XVIIIth century horsemen, and XIXth century ladies in *directoire* costumes: all manner of people from all manner of places and periods (so long as they gave the excuse for colour and romance) had become the basis of pictures.

Anybody who has anything to do with the business of picture dealing will confirm the fact that these narrative and illustrative

pictures are extremely popular. The Dutch painters of the great period, reflecting the love of their compatriots for life in all its fullness, finally established this art, but how much further back it really extends! How it peeps out of the old illuminations, lurks in the background of religious painting, intrudes into landscape as a justification for presenting nature before the artists dared to present nature for its own sake! And why not? Why must a picture cease to be life before we can admit that it is art? Our contemporary superiority to the human interest of pictures may have begun as a necessary corrective, but its pendulum has swung far beyond all reason.

Across in Tooth's Galleries the question raised itself in the intensely interesting work of Geoffrey Tibble, a first one-man show by an artist who is likely to command the respect of both sides in this controversy. At first glance one says "Degas." True he has Degas' mannerisms and a preoccupation with the same sort of themes. It was not the least fascinating thing about the great French Impressionist that he turned so deliberately to the life around him for his subjects. That, of course, was part of the French tradition, for the French believed in liberty, equality and fraternity in their art even before they made it the rallying cry of their politics. Almost all the revolutions of French art were fought in the name of this democratic realism. Chardin painting his first version of the Scullery Maid in or before 1738, or his "Washerwoman" in '34 belonged to that spirit which more than half a century later was to storm the Bastille. A hundred years before him the brothers le Nain had seen that the lives of obscure and poor people were capable of being invested with a dignity and a beauty worthy of an artist's presentation.

That broken line of democratic realism in French painting found one of its finest phases in the work of Degas. It is a commonplace that he sought his subjects in the normal occupations of working women, even when their work happened to be that glamorous thing, ballet-dancing. In fact he almost takes the glamour from the ballet girl, putting her firmly alongside his laundresses as a woman earning a living by hard work and physical effort. All the time, however, his passion as an artist was for the effects of light on the forms caught in the momentary poses of work or the toilet. He was wise enough, too, to know that a touch of hardness and ugliness gave a tang to beauty.

"*Cette pointe de laideur sans laquelle point de salut,*"

he once wrote, and it is a key to his art. Nevertheless there is an almost sentimentally sweet drawing of a Girl's Head at Wildenstein's which shows his *alter ego*.

Geoffrey Tibble can blame his obvious discipleship if the spectacle of his work makes us think at once of his master. As with Degas, his women wash and iron clothes, comb their hair, or pursue the common round. As with Degas, strong white or yellow light from the windows is contrasted tonally with violent purple shadows. The forms are caught in moments when the subject is unselfconscious. They are life caught unaware in the Degas manner.

Perhaps it is arguable that he has not yet added enough of his own vision to this derived one; and that, inevitably lacking something of the genius of so great a master, there is a slight feeling of a lesson not quite learned, and thereby a sense of emptiness when we make the obvious comparison. But the emptiness may ultimately resolve itself into a modern simplification. We wait and will hope to see. Certainly as a first exhibition this is fascinating enough.

Further out on the left wing, as it were, of painting there is the work of one who is even more a newcomer than Mr. Tibble: Geoffrey Lance, who is having his first exhibition at the Leger Gallery. In this instance there is no hint of derivation but a highly personal vision, not yet, I should say, disciplined enough. Pastels and larger oils in lyrical colour give a pleasing first impression; but, as with so much modern work, there is not that feeling of the discipline of draughtsmanship. Something seems again and again to be emerging and then is spoiled by a kind of *gaucherie* which experience will probably correct. One oil, "The Naturalists" for instance, a group of children among rocks, was ruined by the intrusion of a head into the lower centre of the picture. It would be well if Mr. Lance would submit himself to the strict discipline of academic painting; he would, one feels, come back to his particular viewpoint with a sureness he now lacks.

I came back to my Meredithian theme across at the Lefevre before the paintings of Keith Vaughan. Life in any representational sense is not at all what one expects at this Gallery where the *avant garde* are entrenched. Of the three artists showing there at the moment, John Minton with brightly patterned, very

(Continued on page 13)

CITY CHURCH PLATE, 1550-1800

BY CHARLES OMAN

ENGLISH silver made since the Renaissance has long been appreciated, but attention has been concentrated far too exclusively on the plate made for civic and domestic use. The study of church plate has been left in the hands of a number of specialists like the Rev. J. T. Evans, Edwin Freshfield, and E. Alfred Jones, and the general public has remained rather apathetic towards the silver made for religious use since the middle of the XVth century.

The study of old English plate was taken up at a time when it was fashionable to assume that only vessels of Gothic form were suitable for the service of religion. The church plate of the XVth-XVIIIth centuries was damned as "Protestant," just as beyond the Channel, where art had also failed to stagnate during the same period, it was labelled "Pagan" by those who talked lovingly of the "Age of Faith." The Gothic obsession has long since ceased to dominate secular art but it still does much to stifle modern ecclesiastical art.

Quite another complaint is also made against the church plate of the XVIIth and XVIIIth centuries—that it is unsuitable for modern conditions. Too much is made of this objection, but even when its truth is incontrovertible this does not condemn on all counts the piece against which it is successfully maintained. The value of a work of art depends on the intrinsic beauty of its form and workmanship, as well as upon the extent to which it satisfied the needs of the age when it was made.

The present exhibition¹ at the Victoria and Albert Museum has been designed to give as complete a picture as possible of English church plate between the Reformation and 1800 by utilising the plate belonging to the City churches, of which an unusually large proportion is available owing to the care with which it was preserved from the devastation which overwhelmed the City in 1941. Here a tribute must be paid to the rectors of the various City churches who have in many cases gone to very considerable trouble in searching out for the exhibition many pieces which still remained in their wartime places of safety. Almost every piece for which application was made was readily lent, though there were one or two refusals on the legitimate grounds that insufficient plate would be left for actual use. This emphasises another point



Fig. I (right).
Chalice with paten cover,
1549. Silver-gilt.
St. Mary Aldermary.
With enamelled medallion
with arms of
Edward VI.
Ht. 9½ ins.

Fig. I (a) (below).
Arms of Edward VI
on foot of chalice from
St. Mary Aldermary



Fig. II (left).
Chalice,
silver parcel-
gilt, 1559.
St. Botolph,
Aldgate.
Inscribed
with words of
consecration.
Ht. 8½ ins.



APOLLO



Fig. III (left).
Chalice with
paten cover, silver-gilt,
1562.
Christ Church, Grey Friars
An early example of
standard pattern.
Ht. 10 ins.



Fig. IV (right).
Chalice and paten,
silver-gilt, 1609.
St. Andrew Undershaft.
The foot of the paten is
inside the chalice.
Ht. 12 ins.

Fig. V (below, right).
Alms-dish, silver, 1619.
St. Stephen Walbrook.
Enamelled medallion with
Sanctus Stephanus.
Dia. 16 ins.

Fig. VI.
Chalice and paten,
silver-gilt, 1626.
St. Mary Woolnoth.
The foot of the paten
is inside the chalice.
Ht. 9½ ins.



CITY CHURCH PLATE

which is seldom realised, that the wealth of the City churches in plate is very unevenly distributed. St. Paul's Cathedral possesses nothing worthy of inclusion in the exhibition, as it was very successfully burgled in 1810 when it lost four altar candlesticks, four flagons, two chalices and a number of patens which had been provided in 1697 by (or perhaps, to be more exact, through) Thomas Seymour and Henry Hoare, goldsmiths. There are a number of parish churches which could contribute nothing, generally because of some burglary in the past. Thus All

with the old rites. Whilst some of the varieties of plate used by the medieval church were fundamentally obnoxious to the Reformers, there was no insuperable doctrinal objection to the continued use of at least the old chalices. In Scandinavia no set policy for the replacement of old chalices by ones less reminiscent of the old rites ever sprung up. If medieval chalices are now rare, it is merely because until recently Gothic art was not appreciated and consequently a pastor usually replaced a seriously damaged chalice by a new one in the current

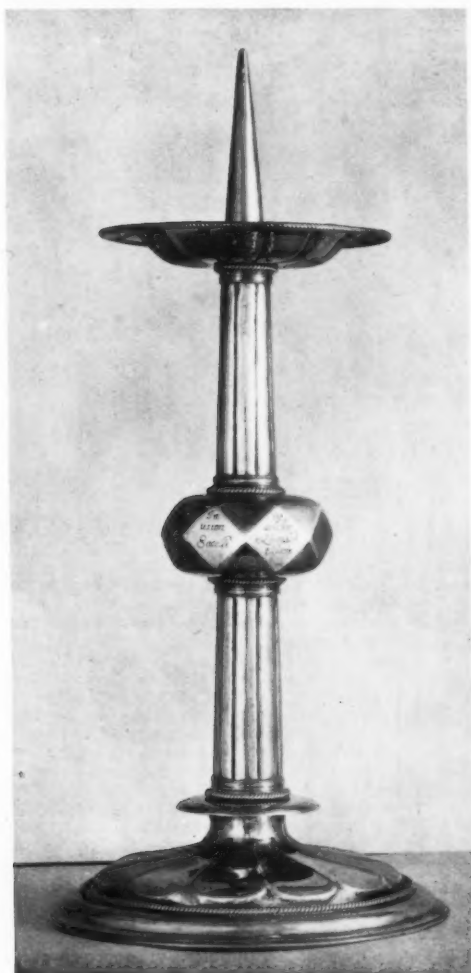


Fig. VII (left).
Altar candlestick,
silver-gilt, c. 1635.
Lambeth Palace
Chapel.
Probably supplied
for Archbishop Laud.
Ht. 17½ ins.



Fig. VIII.
Chalice with
paten cover,
silver-gilt, 1653.
Fulham Palace
Chapel.
The orb on the foot
of the paten can be
unscrewed.
Ht. 15½ ins.

Hallows, London Wall, has nothing earlier than 1835, St. Botolph, Bishopsgate, than 1815, St. Mary Aldermanbury than 1889. Several of the most historical churches like St. Bartholomew the Great and St. Giles Cripplegate had nothing worthy of the exhibition which has been purposely limited to some fifty to sixty pieces in order to avoid fatiguing the visitor. Yet the average City church, when compared with its rural sister, appears rich in plate. The contrast is still greater in the case of those churches which have retained some or all of the plate of some neighbour, or neighbours, never rebuilt after the Great Fire or demolished under a union of benefices in the XIXth century.

It is time now to turn to the exhibits. The Renaissance began to affect English silver a few years only before Henry VIII began to despoil the churches of England. There was a glut of church plate in the 1530's and 1540's, so it is not at all surprising that nothing has survived made in the Renaissance style for use

style—just as a priest would have done in France, Italy or Spain.

In England, however, the feeling that a Reformed church should not make use of vessels inherited from the Papists was already widely evinced by the more pronounced Protestants in the time of Edward VI. As Protestantism was much more popular in London than in the rest of the country, it is not surprising that about half the surviving Edward VI chalices should be preserved in the City or Westminster. Three typical examples have been chosen—St. Lawrence Jewry (1548), St. James Garlick-hythe and St. Peter upon Cornhill (1549). They all have deep bell-shaped bowls and spreading moulded foot but no knob. Though the ornament is Renaissance, the form is one which had been used in England for domestic purposes since the XVth century. They are finely proportioned and carefully finished, so we need not regret any medieval chalices that may have gone to their making. None now possess patens.



Fig. IX (above). Alms-dish, silver, 1685.
St. Bartholomew the Less. Arms of Robert Bruce, Earl of Ailesbury.
Dia. 14 1/2 ins.

Fig. XI. Alms-dish, silver-gilt, 1750. Made by John Payne.
St. Lawrence Jewry. A magnificent example of Rococo art.
Dia. 19 1/2 ins.



Fig. X.
Flagon,
silver-
gilt,
1715.
St.
Nicholas
Cole
Abbey.
The less
common
pear-
shaped
form.
Ht. 13 1/2
ins.



The one important discovery brought to light by the exhibition is the chalice with paten cover which St. Mary Aldermary (Fig. I) received along with the plate of the demolished churches of St. Antholin and St. John Baptist, Walbrook. Edwin Freshfield in his *Church Plate of the City of London*, gave the hall-mark as that for 1609, though the rare crowned lion passant is clearly visible both on cup and cover, whilst the top (or foot) of the latter bears the Royal Arms of the Tudors (Fig. I (a)) surrounded by "THE BODY OF OVR LORDE JESVS CHRISTE WHICH WAS GEVEN FOR YE PSERVE YE SOVLE VNTO." In form it closely resembles the chalice of 1550 at All Saints, Bristol, which has no paten. The use of a cover which when reversed served as a paten, was to become general in the reign of Elizabeth but was hardly used at all, as far as can be traced, in the days of her brother. The presence of his arms in champlevé enamel suggests some personal connection with him.

Though the City was notorious for its Protestantism, it is unlikely that the replacement of the old chalices had got far by the time that Edward VI died. We may imagine, therefore, that at the accession of Elizabeth most of the City churches had a meagre supply of chalices and patens (as well as pixes, paxes, chrismatories, etc.) whilst a sprinkling had also an Edwardian chalice which had gone into retirement during the reign of Mary. The process of replacing the old chalices was now resumed with full episcopal authority. Most visitors to the exhibition will already be familiar with the ordinary pattern of Elizabethan chalice which is really a standing beaker with a cover which serves as a paten. Examples come from Christ Church (1562)

CITY CHURCH PLATE

(Fig. III) and St. Faith under St. Paul's (1568) which is united to St. Augustine. Most writers tend to overstress the uniformity of the Elizabethan chalices so that some of those exhibited should serve as a corrective. The example from St. Botolph, Aldgate (1559) (Fig. II) is particularly beautiful both for its form and for the boldness of the lettering of its three-line inscription giving the words of consecration.

As far as plate was concerned the most important change in ritual brought in by the Protestants was the restoration of the cup to the laity who for the previous two centuries had received only the wafer at Communion. The capacity of the Elizabethan chalices provided for ordinary country churches is usually not much greater than that of an average late medieval one, a fact to be ascribed largely to the economy of the churchwardens, who tried to make the new chalice out of the old without any extravagant addition of silver. Such a policy was clearly out of place in populous London. The surviving Edwardian chalices are all of very much greater capacity than medieval chalices and though the Elizabethan ones vary very considerably, they are generally larger than those found in the country. The chalice from St. Dunstan in the West (1599) is eleven inches high and probably of greater capacity than any other in the country. Its paten is of the saucer and not of the more usual paten cover type.

Chalices of generous proportions did not provide a sufficient solution of providing wine for large numbers of communicants and already in the time of Elizabeth the bishops were encouraging churches to acquire special flagons to hold more wine in order to discourage the temporary borrowing of vessels from public houses. No City church possesses an Elizabethan flagon which has always served a religious use, though St. Mary Woolnoth possesses two of 1587 (one is on loan to the cathedral at Victoria, B.C.), but these were only dedicated to church use in 1697. There are several pairs of Jacobean flagons in the City, the two selected for the exhibition come from St. Michael upon Cornhill (1616) and St. Andrew by the Wardrobe (1618). Both are cylindrical, but the latter is exceptional in having a spout which appears to be original.

Alms-dishes of silver had been rare in medieval times, but their use was beginning to spread in the reign of James I. St. Stephen, Walbrook, has provided a very fine example of 1619 (Fig. V), having the initials S S (Sanctus Stephanus) in black enamel on the boss.

Most Jacobean chalices are modifications of the standing beaker form so popular under Elizabeth. Very fine examples are shown from St. Andrew Undershaft (1609) (Fig. IV), St. Mary Aldermary (1622) from its demolished sister St. Antholin, and from St. Mary-le-Bow (1623). The St. Antholin chalice has a domed cover which can in no wise have served as a paten. The other two have patens of the usual Elizabethan form. The patens at this period were getting larger and it is sometimes uncertain whether a particular example was originally intended to be placed on the chalice foot uppermost (as in Elizabethan times), or with it inside the bowl.

Under Elizabeth the use of wafers for the Communion had been continued, but early in the XVIIth century there appeared a growing tendency to use sliced bread instead and it seems likely that the increase in the size of the paten may be a result of this change which was connected with an intricate theological controversy. The City is particularly rich in early examples of the independent paten which are rare in the rest of England before the Restoration. A curious hexagonal paten on a tall baluster stem comes from St. Olave, Hart Street (1612) and another from St. Mary-le-Bow (1623), inherited from All Hallows, Honey Lane. This latter is like an enlarged paten cover and is really an anticipation of the design which came into general use

later in the century. However, during the reign of Charles I, London churches experimented with several other types. St. Michael Bassishaw provides a tall tazza with a stem like a goblet (1629), St. Augustine a broad, low dish with a slightly depressed centre (1631), but the most curious is the square trencher on ball feet from All Hallows, Barking (1633).

The present century which shuns religious controversy is apt to look back with pity upon the discords which rent XVIIth century London. However much we may be repelled by the lack of charity with which the strife was carried on, there is no reason to doubt the sincerity of the City merchants if we take as a measure their readiness to supply their parish churches with plate. There was certainly no diminution of their generosity as the country slid into the abyss of the Civil War.

The Charles I case includes two typical flagons of the cylindrical pattern from St. Augustine (1631) and St. Anne and St. Agnes (1636). Neither is sufficiently striking to warrant illustration, but the latter, which comes from the demolished church of St. John Zachary, possesses special interest as it (with its companion) is the only piece of church plate inscribed with original verse:

"This potts for holy wine: This wine's pure blood,
This blood true life, This life contains all good.
Not potts, but soules are fitt to hould such wine
Such blood, such life, such good. O Christ take mine."

On the companion flagon (not exhibited):
"My Saviour by an art Divine
Conveighes his blood to me in wine.
Faith spies the secrett and reveales
As much to love, love closely steales
My heart into this pott when graven this stood
This for thy wine, sweet Lord, This for thy blood."

They were presented by Mary Clarkson and Frances Draxe.

The tradition of the Elizabethan standing beaker is still noticeable on many Caroline chalices, but some of the exceptions are of particular interest. The chalice from St. Mary Woolnoth (1626) (Fig. VI) is one of the most beautiful in the exhibition. A less distinguished one from St. Botolph Aldgate (1635) is unique amongst English church plate for being engraved with the Sacrifice of Isaac.

Whereas the early Reformers had chosen to emphasise the breach with the past, the High Church party, which was growing up in the early XVIIth century, questioned their decisions and preferred to accept from the medieval church much which they regarded as good or harmless. The banning of beautiful medieval plate appeared stupidly vindictive, but as the mere wish could not bring it back from the melting-pot, the best that they could

do was to make new, following the old designs. A limited amount of church plate was made from Gothic designs between the reigns of Charles I and Anne. It is nearly all in the form of chalices. None remains in the City, but it was decided to borrow from outside enough to represent this interesting phase of English art. It was not necessary to go far afield as the chapels at Fulham Palace and Lambeth Palace are well equipped with it. From the latter came a chalice and a magnificent pair of altar candlesticks (Fig. VII), unhall-marked but with maker's marks suggesting a date about 1635 (whilst Laud ruled). It was particularly lucky that candlesticks were obtainable as, curiously enough, there are none at all in the City. Fulham contributed a magnificent chalice (Fig. VIII) and a covered paten, both inscribed with the date 1653. They bear, as maker's mark, a greyhound sejant, also found on plate in the same style at Rochester Cathedral and at Staunton Harold. There is nothing to indicate for whom the Fulham plate was made in the middle of the Commonwealth.

(Continued on page 19)



Fig. XII. Chalice, silver-gilt, 1743.
St. Margaret Pattens.
For the Communion of the sick.
Ht. 8½ ins.

RUSSIAN PORCELAIN BY GEORGES LOUKOMSKI

WHEN we look into the history of Russian ceramic art we find that its development has been influenced in turn by each of the many different races of which Russia is composed. The Tartars, under whose yoke Russia had to suffer many hundreds of years, have left their mark, as have Russia's Western neighbours. Characteristics peculiar to each are discernible in the colour, design or form of the finished article.

Very little has been written about Russian porcelain. One of the most important works on the subject is Baron Wolf's *La Manufacture Imperiale de Porcelaine de St. Petersburg* 1744-1904, which deals chiefly with the products of the Imperial Factory.¹

In order to present a more complete picture of Russian achievement in this sphere of art, the author of this article published in 1924 a book entitled *Russisches Porzellan*. The object was

to acquaint the Western world with a more general and comprehensive knowledge of the subject. In this book he describes, in addition to the porcelain of the Imperial Factory, that produced in the private factories situated in different parts of Russia. It contains illustrations of various specimens of Russian art, mentions the names of all the leading private manufacturers, and gives their marks.

The history of Russian porcelain may be divided roughly into three parts: the second half of the XVIIIth century; the first half of the XIXth century until 1861, the year when Alexander II signed the Imperial manifesto abolishing the system of serfdom, and the last period from 1861 up to the present day.

Through all three periods the Imperial Porcelain Factory of St. Petersburg stands predominant, and its colourful examples remain a tribute to Russian taste and craftsmanship. It was founded in 1744 by a German—C. C. Hunger—who was enticed by the Government to come secretly to Russia. Christoph Conrad Hunger was a friend of Boettger of Dresden, and he thought that the few secrets which the latter had imparted to him would suffice to enable him to become a great master of porcelain manufacture. Accordingly he commenced experiments at the new factory, but without success, and he was sent away by Baron Tcherkassov who supervised the factory on behalf of the Government. This might well have become the untimely end of the whole venture if the gifted Russian, Dimitri Vinogradov, had not come on the scene. A scholar of the Russian Academy of Science, he studied abroad and returned to his homeland with experience, knowledge and the highest commendations of his tutors. Tcherkassov invited him to experiment at the new factory and the offer was accepted with enthusiasm. As a result of his keenness, energy and scientific accomplishments, success attended his experiments, and Vinogradov thus became the first producer of porcelain ware in Russia.

The Empress Elizabeth, daughter of Peter the Great, liked making presents of snuff-boxes to her friends and to her servants in recognition of their services. Several of these snuff-boxes had their origin in the years following 1750. These snuff-boxes, "Tabakerki," were either inscribed with the names of the owners or were adorned with portraits, pictures, battle scenes and the like.

Table services of this period were influenced by the products of Meissen. Floral garlands and ornamentation in relief are characteristic decorations of these sets. Sèvres was also a source of inspiration for the Imperial Factory, and green Sèvres table services were taken as patterns for manufacture.

French influence, under



MARKS OF IMPERIAL PORCELAIN FACTORY.

- | | |
|--|---------------------------|
| 1-5 Elizabeth I reign | 21-26 Nicholas I reign |
| 6-12 Catherine II reign | 27-34 Alexander II reign |
| 14-17 Paul I reign | 35-38 Alexander III reign |
| 18-20 Alexander I reign | 39-40 Nicholas II reign |
| 11, 12, 13 and 15. The mark means prepared for Imperial Courts Kitchen | |

RUSSIAN PORCELAIN

"maitre des modèles" Rachette, was even more pronounced during the reign of Catherine II, but it did not overpower Russian originality, as can be seen by comparing the blue Sèvres of 1777-78 with the famous Arabesque table service or "Yakhtinsky" manufactured in 1784. This service was made for sixty people and contained 937 pieces. The arabesques of Pompei style are decorated with antique beads and allegorical designs. Another well-known table service was the "Tchesme" set which commemorated the celebrated victory of Tchesme and was made in 1791.

Besides manufacturing these exquisite table services, the Imperial Factory produced several busts of the Empress and many vases to decorate the Imperial palaces. The vases were adorned with pictorial representations of great events that took place during the reign of Catherine II.

Another important creation of this time was the "Various Nationalities of the Russian Empire"—a collection representing the different Russian types and the forerunner of many similar collections manufactured later by private factories.

Many delightful table services were manufactured during the reigns of Paul I and Alexander I. They were usually made for 8, 10 or 20 people, the reason for the smaller sets being due to a change in the fashion of the size of the royal parties. Paul I

preferred to offer hospitality to fewer guests at a time than his ancestors were accustomed to entertain. The quality of the porcelain was, however, in no way inferior to that of the famous sets previously mentioned. Two are particularly well known amongst the productions of that time, one being the beautiful "Yousoupovski" and the other the "Kabinetni."

During the reigns of Catherine II and Paul I Italian landscapes and architectural designs were very popular as themes of decoration.

Under Alexander I many vases were created and the high standard of perfection attained was largely due to technical achievements of the Russian and foreign masters. Their style was influenced by the domination in Western Europe of "Neo-Classicism." The scenes were taken from Greek history and antique motifs were general. A colourful basis decorated with an abundance of gold was the order of the day. The love for gold went much too far, and even "biscuit" was gilded. All the products had an extremely rich appearance and frequently their aesthetic qualities suffered in consequence.

Under the reign of Nicholas I eclecticism flourished at the Imperial Factory. Chinese motif was blended with Greek urns and inspiration was taken from any source that particularly appealed, whether ancient or contemporary. The painting of the porcelain reached a high standard and every care was taken to improve this form of embellishment. It would be no exaggeration to say that great accomplishments were achieved comparing very favourably with Western standards.

The paintings of the "Hermitage" served as models to decorate the vases and other products of the Factory. This practice proved dangerous to the real ceramic, the quality of which often suffered in consequence. It was even carried to the extreme, and porcelain was degraded to the extent of being merely a surface on which the painter could exhibit his talent. The same tendency prevailed through the reign of Alexander II and his successors. Efforts were made to encourage Russian style in the Factory's products and examples are to be found among its later creations.

Space does not allow us to go into detail about the marks of the Imperial Factory, although it should be mentioned that the initials of the reigning sovereign were usually represented and in later times the year of manufacture was often added.

In 1917, after the Revolution, the Factory, which had functioned mainly to supply the Imperial Court, became the property of the nation. This was naturally an event of much consequence. Art had to be democratized. Younger artists were encouraged and the painter Tchekhonin came much to the fore at the Factory. The co-operation of the well-known painters Doboujinski, Somov, Schekhotikhina and others who had already established their reputations, was sought and secured. P. V. Kousnezov, with his assistant N. Danko, became the sculptors to the State Factory. The new idea was to break away from the servile copying of paintings and encourage originality. It was also decided to concentrate on improving the porcelain itself, because it deteriorated greatly during the reigns of the last Russian rulers. The popular figures of modern Russian soldiers, sailors and workmen are the creations of Kousnezov and N. Danko. Orders for busts of Karl Marx and others were executed. E. Gollerbach's *La Porcelaine de la Manufacture d'Etat*, published in Moscow in 1922, gives a good idea of the work of the Factory under State management after the Revolution.

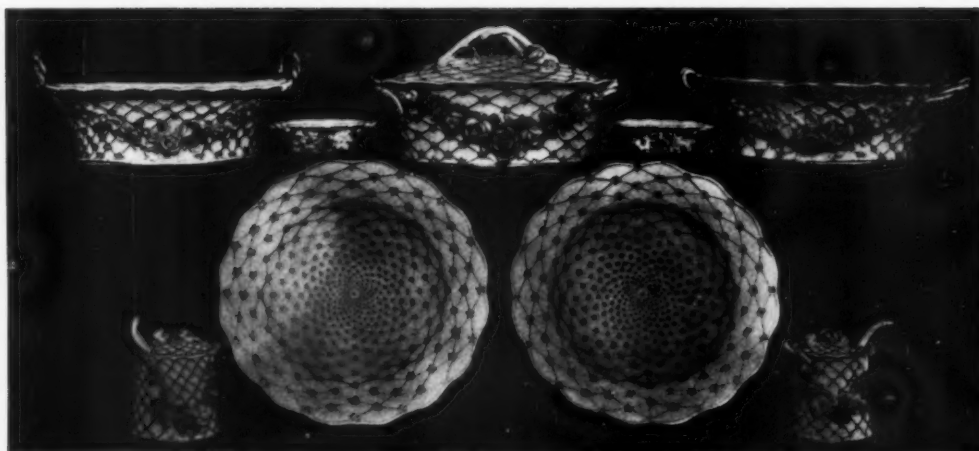
Several private factories have operated in Russia, and their products of a high standard are well known to collectors. We will mention a few of the most important.



SNUFF-BOXES. Elizabeth I reign. Imperial Porcelain Factory

APOLLO

TABLE SET.
Elizabeth I
reign. Imperial
Porcelain
Factory



Left: TABLE SET.
Catherine II reign.
Imperial Porcelain
Factory

Below :
STATUETTES OF
PEASANTS, CAB
DRIVERS, etc.
(1820). Gardner's
Factory



RUSSIAN PORCELAIN



*Top Left: VASE (1790).
Imperial Porcelain Factory*

*Top Right: STATU-
ETTES of various nation-
alities of the Russian
Empire. Size 8 ins. to 9½
ins. Statuette of a Mongo-
lian in the centre, 16 ins.
(about 1780). Imperial
Porcelain Factory*

*Bottom Left: "MOR-
DOVKA." Nicholas I
reign. Kozlov's Factory*

*Bottom Right: TEA POT.
Nicholas I reign. Gard-
ner's Factory*



APOLLO



BUST OF CATHERINE II
(about 1778). Imperial Porcelain Factory



ORNAMENTAL INK POT, representing a woman resting after harvesting
(1918-1922). Statue by Danko. State Factory



TEA CUP (1817). Batenin's Factory

RUSSIAN PORCELAIN



STATUE (1830). Gardner's Factory

In 1763 M. Volkov obtained permission to open a factory for private manufacture at Sevsk, but his venture was not successful. F. Gardner, an Englishman, who founded his factory in the village of Verbilki two years later, may be considered the pioneer of private manufacture of porcelain. This establishment was sold in 1891 to M. S. Kousnezov.

In the time of Catherine II Gardner created four capital dinner services known respectively as the St. George, St. Andrew, Alexander Nevski and St. Vladimir. They were decorated with the emblems of the four Russian orders, whose names they bore. These particular services were made in direct competition with the Imperial Factory which was given the incentive to make similar services. Beautiful cups were also made at this time and one, in the Historical Museum, bears the signature of Kestner, who was one of the leading master craftsmen at Gardner's factory. The factory also specialised in the production of cheaper articles in the manner of the Meissen Factory, but later the Russian motif predominated. The figure of a "moujik" on horseback is oft repeated. "Vagabond" Russia, beggars, deformed human bodies made their very strong and sometimes sad impression. On the other hand, statues of wrestlers, pugilists and such-like are full of strength and action and the figures representing the national dances are charming and gay. Popular blue, green and red tea sets decorated with flowers were produced at this factory and later on similar sets were made in great numbers by other establishments.

The marks of Gardner's factory often changed, but the full names of the founder, either in Russian or English, were usually inscribed on the reverse side of the pieces.

In 1806 a Customs duty was introduced on porcelain imported from abroad. The result was that the private factories, relieved of foreign competition, were given encouragement and new factories were built. One of these, founded in the same year by another Englishman, Charles Milly, was made famous by his successor in 1811, Alexei Popoff, and its products, with their

mark A.P., are sought by connoisseurs. Design was similar to that of the Gardner factory. Popoff attained the highest degree of perfection with his ware. In 1812 he reproduced military scenes with heroes of the "Patriotic War" pictured on the porcelain. His vivid colours, especially blue and green, were imitated by the other makers. His models were copied by another private factory, one founded in 1820 by Kozlov, but his imitator was able to attain neither the technical perfection nor the charm of the artistic standard achieved by Popoff.

Batenin's works, founded in 1812 in St. Petersburg, used gilt freely for the decoration of its products, the big tea cups with their views of St. Petersburg being well known.

The Kornilov's factory, founded in 1835, produced high quality articles, which even compared favourably with Gardner's. Designs were supplied by leading artists, such as Montferrant. The factory adopted the latest technical improvements from the West and as a result its products were highly valued.

In 1830 the brothers Novy founded another important concern which was inherited by their relative Khrapounov in 1852. It specialised in tea sets in vivid colours with gay flowers, used mostly in "traktirs" (tea rooms). The well-known figure of a monk carrying a girl on his back originated at this factory. Many statuettes of high officials at the time were also made here.

As against these manufacturers who catered for all classes of the population, the factory of Prince Youssoupov, founded in 1811 in the village of Arkhangelskoje, near Moscow, produced merely art for art's sake. The articles produced were not for sale but for the Prince's private enjoyment, and examples are consequently very rare. The execution was perfect, the leading craftsmen were foreigners and even the materials were often secured from Sèvres.

Another factory which must be mentioned is that set up by Miklashevski in 1839. This establishment produced costly articles of a very rich and striking character, such as armoured knights, baskets of flowers and fruits, pretty ladies, etc., more in the Italian or Spanish style than Russian.

The abolition of serfdom in 1861 had significant repercussions in the development of Russian ceramics. Up to that date labour was unpaid. Many of the factories founded for their owners' hobbies had to close down, whilst others had to join with larger ones in order to survive. Their products had to satisfy the demands of the market instead of the whims and fancies of their owners. Art had to give way to methods of mass production, and the aesthetic had to be sacrificed for mercenary needs. Private enterprise not being subsidised, as was the State Factory, quality and taste were bound to suffer, and only the big establishments, run on the most economic lines, were able to survive the new conditions.

The Kousnezov's concern, which owned many large factories, was the most important one at the time. It has already been mentioned that Gardner's establishment had been bought by Kousnezov; on the other hand, factories like those of Popoff, Miklashevski and others were forced to close down.

Only the State Factory could continue to produce works of art.

If we look back to the history of Russian ceramics we see the State Factory emerging at all times to dominate every stage of porcelain manufacture in quality, variety and art value.

¹ See also:

A. Selivanov, *La Porcelaine et la Faience de l'Empire russe*, 1896.
A. I. Rozembergh, *Les Marques de la Porcelaine russe*. Paris, 1930.

CURRENT SHOWS AND COMMENTS

—continued from page 2

simplified London subjects; Julian Trevelyan; and Keith Vaughan; it was the last who interested me most. His modernist concern is with sheer form, often carried to the point of being hardly representational. The strange thing is that when it flashes into its most significant the stimulus comes from some moment when life and emotion break in upon this intellectualism. A man undressing in a barrack room, a labourer lighting a cigarette from that of another: these simplicities strike some spark of beauty and Mr. Vaughan captures it in his own highly stylised way.

Maybe the truth lies in that thing which Chardin, progenitor of so much that is democratic in painting, said to the artist who was instructing him how to get more excellent colours: "And who told you, sir, that one paints with colours? One makes use of colours, but one paints with the emotions." In that crucible art and life fuse into the mystic quality we dare to call beauty.

EIGHTEENTH CENTURY DRINKING GLASSES

BY E. M. ELVILLE

THE collecting of specimens of early English drinking glasses offers an interest and delight which yields nothing in intensity to the collecting of any other forms of the craftsman's art. If anything, greater enthusiasm is roused by the fact that whereas with porcelain and pottery the collector has marks and monograms to guide him, the student of glass has in practically every case nothing but the characteristics of the specimen which he must consider in the light of his own knowledge. The angle of a foot, the shape of a bowl, proportions of bowl to stem or foot to bowl, colour and weight of the specimen,

its inherent defects and those accumulated during its 200 or 300 years of existence and many other important details must all be carefully considered before the collector can pass final judgment.

The XVIIIth century commenced with a style in glasses which still showed strong Venetian influence, tall, plain glasses often weighing a pound. By the time the century had elapsed, however, a revolutionary change had occurred. The style was now typically English, short, light glasses weighing only a few ounces, often heavily cut or engraved and sometimes possessing both forms of decoration. The changes in character and style which occurred during this century and the influences which caused them make an interesting study.

It will first be necessary to classify styles and shapes from the growing profusion into stem forms, bowl forms and feet, these being the main characteristics. Decoration and the nature of the glass itself must also be considered as they are also very important factors in dating a specimen.

There are five main styles of stem forms, namely, baluster, plain or drawn, air-twist, enamel-twist or opaque-twist and faceted or cut, the approximate periods in which they occur being given in the following table:—

| STEM FORMS | | | |
|--------------|----|----|-----------|
| Baluster | .. | .. | 1680-1750 |
| Plain | .. | .. | 1700-1740 |
| Air-twist | .. | .. | 1730-1760 |
| Enamel-twist | .. | .. | 1750-1780 |
| Facetted | .. | .. | 1750-1800 |

It should be understood that the above classification is a very broad one, but further sub-division into the many distinguishing characteristics which occur can hardly fall within the scope of a short article.

There is no doubt that the baluster stem of English flint glass was derived from Venice and it is equally certain that it is the most important characteristic in the whole of the English style. Originally, no doubt, the term baluster was applied only to glasses the stems of which conformed to the ornate balusters met in architecture but the term is so wide that it may include practically all stems that are not straight-sided.

The baluster stems were at first short and simple but as the century progressed the stems grew longer in proportion to the bowl and the simple baluster split up into many complex



Fig. I. WINE GLASS, late XVIIth century, with inverted baluster stem with "tear," funnel-shaped bowl and folded foot, showing short stem in proportion to the bowl typical of the earlier periods. Height 8½ inches

Fig. II. WINE GLASS, circa 1725, with bell-shaped bowl, balustroid stem and folded foot, showing how the stem had begun to lengthen in proportion to the bowl. Height 6½ inches

Fig. III (centre). WINE GLASS, circa 1725, with straight-sided bowl and knopped baluster stem. This specimen has a domed foot without the folded rim. The domed foot in drinking glasses became rare after 1740. Height 6½ inches

Fig. IV (right). WINE GLASS, circa 1725, with trumpet-shaped bowl and cylindrical baluster stem. Note the domed foot with the folded rim. Height 6½ inches



EIGHTEENTH CENTURY DRINKING GLASSES

Fig. V. CORDIAL GLASS, with bucket-shaped bowl and air-twist stem. This style of stem went out of fashion about the time the glass was made, circa 1760. Height 6½ inches

Fig. VI (centre). WINE GLASS, circa 1760, with straight-sided bowl, air-twist stem and plain foot. This shape of bowl was later popular with engravers. Height 6½ inches

Fig. VII (right). WINE GLASS, circa 1740, with funnel-shaped or trumpet bowl and air-twist stem. This was the type of bowl most common in the first half of the XVIIIth century but it disappeared entirely before the close of the century. Height 6½ inches



variations. The general tendency is from short to long, and they developed into an endless variety of knops and swellings. Simple balusters are rare after 1710 but balustroid stems of various kinds continued to 1750 and to some extent until 1768.

The glass shown in Fig. I, of the last quarter of the XVIIIth century, is of the early, more simple type. The stem is an inverted baluster, which characteristic was present in at least 25 per cent of all the balustroid glasses. The inverted baluster also comprises part of the stem of the glass shown in Fig. II. This glass is of a later period, circa 1725, where the tendency becomes apparent for the stems to grow longer in proportion to the bowl and for the style to become more complex. Thus, the stem in this case comprises an annulated knop over an inverted baluster with a base knop immediately attached to the foot.

Other types of baluster stems of the early XVIIIth century are shown in Figs. III and IV.

A drawn or plain stem is made by pulling down the base of the bowl to the foot. They are very rare before the beginning of the XVIIIth century, but their manufacture was encouraged by the Glass Excise Act of 1745-6 which heavily taxed the ingredients used by the glassmaker and consequently to a large extent discouraged the making of the heavier baluster-stemmed glasses. The plain or drawn stem glasses continued in favour until the end of the century although they were contemporary with other developments. Thus at the close of the century they were still being made side-by-side with cut stems and were intended no doubt for tavern or everyday use.

Plain drawn stems with "tears" enjoyed a period from 1700 to 1740. The "tear" is a bubble of air imprisoned in the mass of glass during the making of the vessel and drawn with the stem into an elongated shape. "Tears" became an important decorative feature of both the baluster and plain stem glasses. The baluster glass shown in Fig. I contains a "tear."

Plain drawn stems after 1730 began to be made with air threads which were merely tiny bubbles of air included in the mass of the stem and drawn out with it. At the same time the stem of hot glass was twisted which caused the cotton-like threads of air to form a pattern. At first somewhat crude, the air-twist stems became very intricate in pattern and were almost perfectly executed when they went out of fashion about 1760. Figs. V, VI and VII are examples of air-twist stems made about this period.

Enamel-twist stems followed the air-twist stems and were the same in style with the difference that the pattern in the stems was formed from opaque white glass, known as enamel glass. Sometimes the enamel threads were coloured but on the whole this style of decoration was confined to white. The enamel twist

in drawn stems was a Continental introduction and marked the end of the best period of English art in glass. The style continued in fashion until the end of the century.

Facetted or cut stems made their appearance about 1750 and the earlier efforts are deserving of more favour than they have so far received in the eyes of collectors and earlier writers. It is true, of course, that the demand for drinking glasses about this time began to be very large and the tendency to deteriorate in beauty of design and shape becomes apparent. Decoration by cutting and engraving, introduced from the Continent with George I in 1714, had at first been resisted by English craftsmen but it gradually began to find its place in popular esteem. For a time this style of decoration was subservient to form but as the century progressed the engraving became lifeless, the cutting over-emphasised and coupled with the loss of classical outline of the glasses themselves, what merit the English flint glass then possessed was lost.

The bowl form is not so important as that of the stem and only assists to a limited extent to date a specimen. The early glasses with heavy baluster stems, typical of Venetian influence, are invariably found with thick, conical, straight-sided bowls. The glass shown in Fig. I has a bowl of this type.

With the coming of George I to this country in 1714, several German type bowls came into vogue, all of which had the same distinguishing characteristics, that of incurved sides and flared rims such as the thistle and bell shapes. Fig. II shows a typical bell-shaped bowl. This style was popular until about 1755 but as engraving became more common in this country they were gradually superseded by straight-sided bowls, such as is shown in Fig. III, because of the easier field offered for the engraver.

Bowls with straight vertical sides and a square base, sometimes referred to as bucket-shaped bowls, appeared during the century but they never became popular. A typical bowl of this type is shown in the cordial glass, Fig. V.

The drawn funnel-shaped bowl, or trumpet bowl, is without doubt the type most frequently met. This is shown in Fig. VII. At first it was long in proportion to the stem but it grew shorter as the century progressed. It was the type used for the earlier air-twist stem glasses to about 1740.

There were at least ten definite varieties of bowl made after 1730 but they were used so indiscriminately that no attempt can be made to place them in chronological order and it is, therefore, impossible to date a specimen from its bowl form.

The third characteristic of XVIIIth century drinking glasses, namely, the foot, is simply classified. Broadly, only two styles

(Continued on page 20)

CHINESE JADE CARVING—PART I

BY VICTOR RIENAECKER

IT was not until the XVIIIth century that Chinese culture first began to be taken seriously in the West. Authors, like Flaubert, even went so far as to prophesy the redemption of Europe by China. But it is only within recent years that the ordinary occidental student has found it possible to penetrate to some of the secrets of Chinese culture and art. With adequate translations of the great Chinese literary classics, good photographs of Chinese works of art, and the evidence made available of original archaeological research work, it is now safe to say we were never nearer to getting under the skin of the Chinese. Nevertheless, we can still only conjecture what were the very earliest arts of China. We may assume a period of an unconscious, or unselfconscious, art differing only very slightly from the works of animals and birds. Primitive man, everywhere on the surface of this earth, probably wove baskets very much as a bird builds a nest. Only later came a fuller consciousness of purpose, a definite feeling for the nature of the material (and the instruments, if any) used, and with it a growing sensitiveness to the beauty of form. The most ancient works of the Chinese known to us already show a very highly-developed sense of form and appreciation of the quality of the material used. For instance, their faculties seem well developed in the practice of the art of pottery; and their bronzes, which are among the earliest objects yet found upon Chinese soil, show modifications of the same subtle shapes, whether in the form of plain vessels or animal and bird designs. This skill and refinement could only have been attained during long periods of tutelage and practice. One of the earliest mediums which the Chinese craftsman employed appears to have been jade.

According to the distinguished scholar, John C. Ferguson, the term "jade" was first used in the year 1683. Under the name "jade," which is a falsely coined word derived through the French from the Spanish *pie-dra de hyada*, two distinct minerals are included. One of these, the commoner of the two, is also lighter and softer, and belongs to the species known as hornblende or amphibole, and should preferably be called "nephrite." It is "a compact mineral consisting of irregularly interwoven acicular crystals of the sub-species actinolite. Its surface when polished acquires a soft greasy lustre; its substance, though remarkably tough, is easily scratched by rock crystal."¹ The other mineral, which takes the same polish but is much rarer as well as harder and heavier, has been called "jadeite." The jadeite worked by Chinese lapidaries comes from Burma, and is never found in such large masses as those in which nephrite occurs. It belongs to the pyroxene group of minerals, and is therefore closely related to diopside and to spodumene. Jadeite is a fusible composition of silicate of sodium and aluminium; while nephrite is an infusible composition of silicate of calcium and magnesium. The green of nephrite is usually a grey-green or celadon colour; whereas the bright apple-green, as well as the beautiful lavender hue, are only found in jadeite. The clear pink stone prized next to jade by the Chinese and sometimes called by Europeans "pink jade" is really rubellite, which is a pink variety of tourmaline.

One of the most historical pieces of jade is a cistern at the Imperial Palace, Peking. A traveller, Friar Oderic, in A.D. 1318, described it as lavishly decorated with pearls and gold. It disappeared at the fall of the Mongol dynasty, but was found later during the reign of the Emperor Ch'ien Lung, an enthusiastic patron of the arts and himself a gifted painter² and poet, in a Buddhist monastery, where the ignorant monks had been using it, stripped of its pearls, for storing their salt meat. The Emperor was so overjoyed at the recovery of this lovely cistern that he composed an ode which was engraved on the inside. In the London Exhibition of Chinese Art in 1935, among the sixty-four specimens of jade, was a very unique piece from the Peking Collection. It consisted of three seals joined together and cut from a single block of jade of the rare golden-yellow colour.

The art of carving hard stone has been universally practised in every



Fig. I (left). The gem carver's lathe



Fig. II (right). Drilling hard stone with a primitive bow drill



Fig. III (top). Cutting the detail with small tools



Fig. IV. Polishing the finished work

CHINESE JADE CARVING

part of the world. "Even to the remotest age of which we have record of man's civilization, do we find objects of a useful and ornamental nature made in hard stone. Thus, it may be said that the invention of hard stone carving is coeval with the dawn of civilization. For the first age of man—the Stone Age—has left flint implements that have been roughly chipped to their shape. The later Stone Age, or Neolithic period, leaves us implements and ornaments that have not only been roughly chipped, but also ground and polished, and from many places where these objects have been found, such as old pile dwellings in Switzerland, the more precious varieties of stone have been discovered."³ These finds include axe heads as well as incised objects of jade. Although definite reference is made to jade in ancient Chinese writings, Cecil Thomas declares, "It is impossible to say how old the art of hard stone carving is in China."⁴

Chinese tradition states that when the Immortals formed the earth they rained down oblong pieces of jade upon it to give it virtue. As these jades were believed to bring long life, they were worn as amulets by elderly people. Chinese folk-lore endows jade with occult significance: "It is believed that if a sovereign be perfect in the observance of the rites of state, white jade will appear in the depths of the valley." (*Li chi ming cheng*.)

Jade was interred with the corpse in the Chou dynasty (? 1122-249 B.C.) for symbolic reasons, much as we place wreaths and crosses of flowers on the graves of our dead. The mouth and other orifices of the body were also closed with pieces of jade. The Chinese often refer to these tomb jades as "han jade" meaning "mouth jade." This has led to some confusion. Many people ignorant of this Chinese custom and of the Chinese language have concluded that "han jades" were worked in the Han dynasty

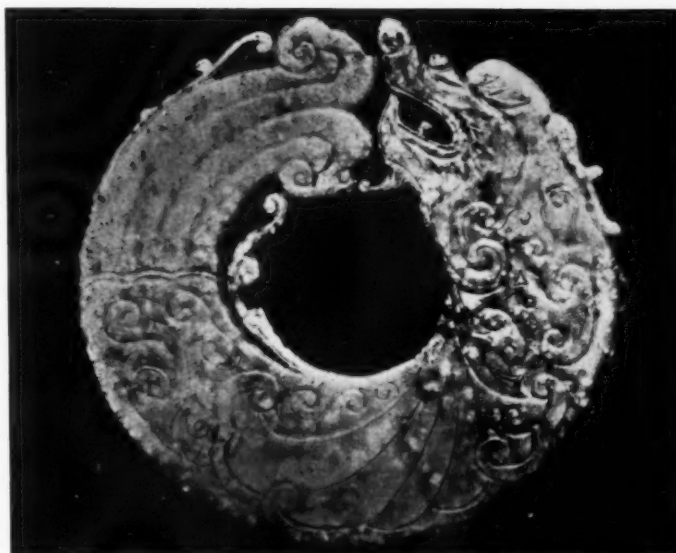


Fig. V. Disk called Lung. White jade. Similar carving on both sides. Diameter $7\frac{1}{4}$ in. John C. Ferguson Collection

(206 B.C.-A.D. 220). Possibly the earliest Chinese use of jade was in association with their burial rites. These rites must have been of a peculiarly extensive as well as intensive character. As soon as the person had breathed his last, those around endeavoured with loud cries to invoke the departing soul to return.⁵ The custom of inserting in the mouth of the dead objects calculated to promote fertility, generally rice and cowrie shells, recurs constantly in Chinese ancient texts. These substances, however, were exchanged from time to time for other objects, chiefly jade, which was regarded as the symbol for Heaven. "Heaven is jade, is gold."⁶ Heaven, which is associated with the *yang* or male principle, is the "depository of all life in nature, of the vital energy which nature deals out over the world."⁷ De Groot states that in the province of Fukien a ring of jade was placed round the arm or the ankle of the dead.⁸ It is very probable that the much-discussed jade objects occurring in the prehistoric graves of Germany, Belgium, France, Italy and Switzerland⁹ during the Stone Age, and which are usually in the form of either miniature axes or very large and beautifully made axes, and also occasionally in the form of rings, possessed this same significance.

Another of the manifestly "life-giving" death customs of the Chinese applies to the dress of the dead. It was the custom to clothe both men and women in the same apparel worn by them at their wedding. The female bride-and-death dress of the wealthier classes was richly embroidered with signs that symbolize and evoke abundance, etc., such as the dragon, the producer of the fertilizing rain, the pheasant (the phoenix), the supreme symbol of matrimonial felicity.¹⁰ Jade ornaments also are of frequent occurrence. Of special importance are the hairpins, which are often ornamented with symbolical signs having the same significance, such as a stag, a tortoise, a crane, a stork, a peach.¹¹ The philosopher, Lin Hsiang, who lived in the first century B.C., mentions in his "Traditions concerning the Lives of the Immortals" that the stag becomes blue after a thousand years. Lin An, who lived in the second century B.C., says that the tortoise lives to be three thousand years old. The crane and the stork are believed to become blue after a thousand years and

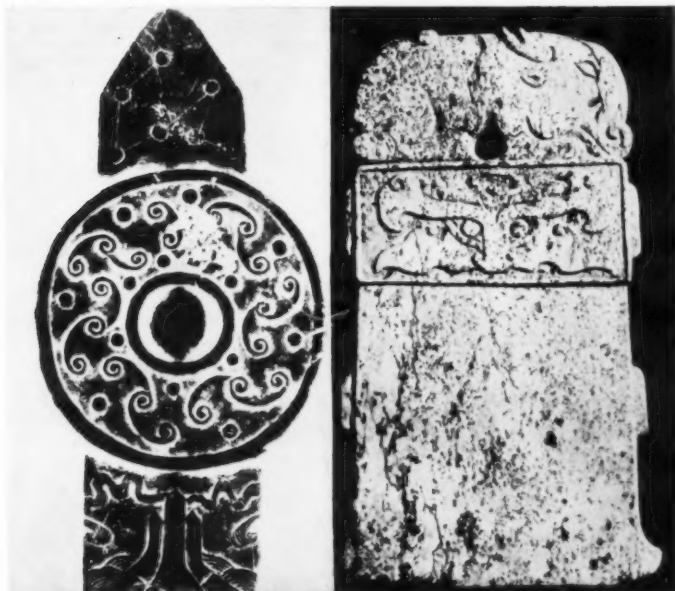


Fig. VI (left). Kuei Pi—combination of tablet and disk. Deering Collection. This object, according to the Chou Li, was used in the service of sacrifice to the sun, moon and stars

Fig. VII (right). Dancing Axe, Wu Ch'i. White jade, $7\frac{1}{4}$ in., width at centre $3\frac{1}{2}$ in. John C. Ferguson Collection, formerly in that of the connoisseur Hua Man-Ch'ing. At top is the figure of a recumbent tapir or rhinoceros; in the panel below, the head of an ox and on one side are the marks of the hammer

black after two thousand years. The sign for "hok" or "hoh" (crane) is in several dialects synonymous with that meaning happiness and prosperity. The storks' and cranes' symbolical function is much the same in Western belief. As to the peach tree, that too is a symbol for long life. It is related in the "Canon of Curious Things connected with Spirits," by Shan i King in the fourth (or fifth) century B.C., how there existed a peach tree that was 500 feet high and whose leaves were 8 feet and its fruits 3 feet long, and that the elixir of life could be produced from the fruit-stone.

The association of fertility rites with death is due to the Chinese unshakable belief in a life after death. The idea of a new birth, or reincarnation, is a process usually indicated by the phrase "t'on t'ai," "to make one's way into a uterus."¹² The soul can thus take up its dwelling within another body whose soul has lately departed. The survivors never abandon the hope of witnessing the soul of the dead returning to its own former corporeal envelope; and innumerable stories of the resurrection of the dead could be quoted. That is why a Christian missionary in China must not be surprised if his preaching about the Resurrection of Jesus attracts but little attention. Therefore the Chinese preferably selected for their coffins a kind of wood that (to quote de Groot) "might facilitate their return to life." It is believed that the evergreen pine trees and cypresses in particular possess this power as they are supposed to be very long-lived. This is reminiscent of the significance of cypresses as sepulchral trees in the West as well as in the East. It is not always considered sufficient merely to make the coffin and sepulchral vault out of these kinds of wood. From the Han period in the graves of eminent persons there were placed round the coffin additional pieces of cypress wood, taken from as near the root as possible, because the older and thicker parts of the tree were believed to contain a greater store of vitality than the younger parts. Another such life-giving kind of wood is the evergreen camphor tree.¹³ The *Han Wu-ti nei chuan* contains a story from the reign of the Emperor Wu (140-86 B.C.) of a legendary queen who ruled over those immortal beings who ate the resin of pine trees and cypresses, "because this can prolong life."¹⁴ During the Han dynasty, also, "Long life to the Emperor" was toasted in a kind of wine prepared from cypress leaves. There is Chu Pien's story of the statesman and poet, Su Tung-p'o (1036-1101), who wrote: "The blessings bestowed upon mankind by the pine are very numerous. Its flowers, its juice, and the fungus which grows at its roots, if consumed, all prolong life." The standard work on medicinal botany, "*Pen-ts'ao Kang mu*," declares that "the juice of the pine, when consumed, for a long time renders the body light, prevents man from growing old and lengthens his life . . . And cypress seeds, if consumed for a long time, render a man hale and healthy . . . they cause his body to lose its weight and prolong his life."¹⁵ Many examples might be cited of funeral ceremonies borrowed from the fertility-promoting and life-giving rites. The worship of ancestral spirits plays a definite part in the great annual fertility festivals in China. The annually recurring feast of the dead, Ts'ing Ming, corresponding to our All Souls' Day, is celebrated in China about the 5th April and coincides with the season when the grass begins to turn green (*Ts'ing*) and the air clear (*ming*). Originally the idea of the festival was to welcome the rebirth of the Sun.¹⁶ The festival, which dates back to primitive times, is ushered in by heralds striking wooden bells. All meat is forbidden, only eggs are eaten, and it was customary to paint them different colours. Eggs were considered to be the appropriate food because the cock is dedicated to the sun. On the morning of that day everyone goes to the burial ground, placing their offerings of food on the graves—meat, fish, birds, cakes

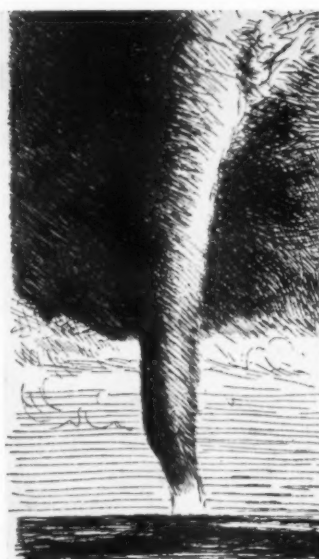


Fig. VIII (left). Whirlwind



Fig. IX (right). Dragon in the clouds. The dragon has always been associated with rain, and Ferguson is of the opinion that the shape of the dragon was taken from the shape of the gathering clouds previous to a summer thunderstorm. After an original at one time in the *Klaes Fahræus Collection*

and wine. On the graves are set up bamboo canes to which are attached long white paper streamers or pennants; fireworks are let off; the ground round the graves is carefully tidied up, so that the dead may have no difficulty in rising from them. The graves are swept with willow brooms, because, according to Navarro, the willow was believed to possess the power of expelling demons—doubtless due to the fact that in early times it represented a form of the Tree of Life. Even to this day



Fig. IX. Blue-grey jade recumbent horse; height, with stand, 9½ in., overall length 12½ in. Probably Sung period. *Lord Cunliffe Collection*

CHINESE JADE CARVING

willow twigs are placed over the doors, and women carry small bunches of willow in their hair. In this way the dead were made to participate in the fertility festival.

China's ancient sages compared jade to the nine human virtues. The *ku yü t'u p'u* states that the Master of Religious Ceremonies makes of different coloured jade the six symbols in honour of Heaven, Earth and the four cardinal points; of bluish (or greenish) jade, the *pi* for Heaven; of yellow jade, the *ts'ung* for Earth; of green, the *kuei*, for the East; of red jade, the *chang*, for the South; of white jade, the *hu*, for the West; and of black jade, the *huang*, for the North.

The earliest jade carvings seem generally to have been associated with bronze, not only in regard to use but also in regard to design. Thus all bronze vessels for state and family ceremonies had their counterparts in jade objects. As the nine bronze tripods were the symbols of Imperial authority, so jade tablets were used during audiences between the Emperor and his feudal Princes as an indication of their respective ranks.

The oldest classical reference to a jade object is as a symbol of authority. The Book of History (*Shu ching*) speaks of the regulation of the five ceremonies, *wu li*, and of the five jades, *wu yü*. This term *wu yü* is synonymous with *wu jui*, meaning the five jade tablets. In the Chou Li, the number of these tablets is given as six, *liu jui*, showing a slight difference in the traditions handed down to the authors of these two books; but both agree that the Emperor during audiences with Princes and Ministers held in his hands the *chên* tablet, *chên kuei*. *Chên* has the meaning of pacificator, and the *chên* tablet was the symbol of the supreme rule of the Emperor. A large tablet, *ta kuei*, was suspended in his girdle. The feudal Princes held tablets according to their rank. A Duke had a *huan* tablet, *huan kuei*. Ferguson does not accept the usual translation of the term *huan* as "pillar," but prefers to interpret it as "brave" or "valorous"; and the tablet was conferred upon the Duke as a recognition of his chivalry. A Marquis held a *hsin* tablet, *hsin kuei*. *Hsin* means "belief," and this tablet was a symbol of the confidence which the Emperor had in the fidelity of the Marquis. The third feudal rank was that of an Earl, who carried the *kung* tablet, *kung kuei*, or the tablet of submission. The difference in these tablets was in their length and colour. The Emperor's tablet measured 1 ft. 2 in. and was of pure white jade. That of a Duke was 9 in. in length, and those of a Marquis and Earl 7 in. according to the standard of measurement of that time. These three tablets were made from jade of various colours. Officials of the fourth and fifth grades had jade circular disks known as the Grain Disk, *ku pi*, and the Rush Disk, *p'u pi*,¹⁷ thus indicating that the duties of these lower officers were connected directly with the feeding and sleeping of the people—grain for food and rush mats for their beds.

The shapes of the jade objects used in religious worship were determined by the ideas of astronomy and geometry held in ancient times. The square and circle of geometry with their variations, the celestial sphere and the four-square earth were the basis of early designs in jade. The circular disk, *pi*, used in the worship of Heaven, is explained by one of the earliest commentators on the Chou Li as agreeing with the shape of Heaven. The square tube, *tsung*, was designed for worship of cosmic deities, being a square piece of jade perforated in the centre by a circular bore. Ferguson does not think that the bore of the disk, *pi*, or of the square tube, *tsung*, have any significance. These he believes were only for easy handling. The elaborate explanations that have been given as to their symbolical meaning seem to him unsatisfactory and more or less contradictory. The *pi* was circular and the *tsung* square in shape, and it was the shape that was important in early symbolism; the central bore in both cases was only for convenience. The *pi* being used for the worship of Heaven should not only be round in shape but also sky blue (green) in colour, and the *tsung* should be the yellow colour of the earth. There were also special shapes and colours for worship of the cardinal points. There was the *huang* which was one-half of the circular *pi* and was used in the worship of the North at the beginning of Winter when only half of the firmament was visible. There was the *chang* which was one-half of the *kuei* and was used in the worship of the South. The *hu*, jade tiger, was used in worshipping the West at the beginning of autumn when the faded severe aspect of nature resembled the stern look of a tiger. The East was worshipped with a green tablet. These four shapes, together with the *pi* and *tsung*, were collectively known as the six ritual objects, *liu ch'i*. Another ritual object was the *kuei pi* (see Fig. VI), a combination of the circular *pi* and the long narrow *kuei*. According to the Chou Li,

it was used in the services of sacrifice to the sun, moon and stars. In addition to these, there were libation cups of various shapes for wine offerings, and jars for holding the wine, as well as ceremonial axes (see Fig. VII).

(To be continued)

¹ Sir A. H. Church, K.C.V.O., F.R.S. *Precious Stones*. Victoria and Albert Museum Catalogue.

² Two of his paintings were included in the London Exhibition of Chinese Art in 1935, Nos. 2204 and 2206.

³ Cecil Thomas, *Hardstone Carving*.

⁴ *Ibid.*

⁵ Rydh, *Seasonal Fertility Rites and the Death Cult in Scandinavia and China*, Vol. iii, *Bulletin of Far Eastern Antiquities*.

⁶ De Groot, *The Religious System of China*, Vol. i, p. 271.

⁷ *Ibid.*, Vol. i, pp. 22, 271 seq.

⁸ *Ibid.*, Vol. i, p. 279.

⁹ See *A Guide to the Antiquities of the Stone Age*, British Museum (1921), pp. 94, 122, 140.

¹⁰ De Groot, *The Religious System of China*, Vol. i, p. 53 seq.

¹¹ Concerning these hairpins and their symbolism, see De Groot, *The Religious System of China*, Vol. i, p. 55 seq.

¹² *Ibid.*, Vol. iv, p. 143.

¹³ *Ibid.*, Vol. i, p. 301.

¹⁴ *Ibid.*, Vol. i, p. 297.

¹⁵ *Ibid.*, Vol. i, p. 299.

¹⁶ B. Navarro, *China und die Chinesen*, Bremen (1901), p. 368.

¹⁷ See *APOLLO*, Feb., 1945, p. 44, for discussion of the emblems.

Parts II and III of Scottish Silver by Ian Finlay will be published in the February and March issues.

CITY CHURCH PLATE

—continued from page 7

Little plate was added to the City churches during the Commonwealth, but there does not seem to have been any general destruction. On the Restoration, the flow of plate to the churches began anew. A preference for simplicity is characteristic of the church plate made between 1660 and 1800. It is only occasionally that we encounter pieces with the ornament commonly found on the domestic silver of the period. In the Charles II case the only example is the fine alms-dish from St. Bartholomew the Less (1685) (Fig. IX), engraved with the arms of Robert Bruce, Earl of Ailesbury, who served James II as Lord Chamberlain. The remaining pieces are virtually undecorated and of the rather clumsy forms which too many writers have fathered on to the Puritans. Most of the pieces exhibited come from St. Bride, which was evidently High Church. The main contribution of this reign was the general adoption of the salver type of pattern which had appeared tentatively as far back as the time of James I.

The forms of Queen Anne church plate show an improvement on those of the preceding period but somehow fail generally to reach the standard of the secular work of this time.

It has at times been fashionable to describe the City in the XVIIIth century as a place virtually dead to religion. The very considerable amount of plate given to the churches shows that this is unjust. Though much Georgian church plate is massive and not very well proportioned, it is possible to find real masterpieces amongst it. The flagon by an unidentified silversmith who used a CO mark, contributed by St. Nicholas Cole Abbey (1715) (Fig. X) is a splendid piece, even if it does not attain to the distinction of the little chalice for the Communion of the sick from St. Margaret Pattens (1743) (Fig. XII) which appears to recapture all the charm of Queen Anne silver. Still more striking is the superb alms-dish presented by Mrs. Sarah Scott to St. Lawrence Jewry (1750) (Fig. XI), which bears the mark of John Payne. This is probably the finest example of Rococo church plate in the country. The original design for the scene of the Last Supper has not yet been found. The Adam style is represented by a chalice (1781) made by Charles Wright for an association of pious laymen associated with St. Michael, Crooked Lane (now demolished). It has been lent by St. Magnus which has inherited it.

¹ Loan Exhibition of Plate belonging to the churches of the City of London, 1550-1800. December, 1946, to February, 1947.

COVER PLATE

"PORTRAIT OF A YOUNG GIRL," by Cornelis de Vos,
and a drawing from Lady Burlington's Scrap-book

MR. Francis Thompson, the Librarian and Keeper of the Collections of His Grace the Duke of Devonshire, has been kind enough to furnish the following information about the picture reproduced on the front cover. He says that there is no certain information at all about the identity of the child in the portrait by Cornelis de Vos in this collection. It is simply a conjecture that she is the elder of de Vos's children, this conjecture being based on the resemblance of the little girl to the elder child in the "Portrait of the Artist and His Family" by de Vos in the Brussels Museum (No. 503).

Nor is there any record of the provenance of the painting, except that it was at one time in the collection of the third Lord Burlington. This is made certain by the presence of a careful sketch in coloured chalks of the child's head in one of Lady Burlington's Scrap-books.



Drawing of the head of the child in Cornelis de Vos's painting, reproduced from Lady Burlington's Scrap-book

This drawing (in red chalk) of the head of the child in Cornelis de Vos's portrait is from a large folio volume now in the Duke of Devonshire's collection at Chatsworth, containing numerous sketches, either in pencil, chalk or water-colour, by Dorothy (Savile) Countess of Burlington (1699-1758), together with a few by her husband, the third Earl of Burlington (1695-1753), a few by William Kent, the architect and painter (1684-1748), from whom Lady Burlington learned drawing and painting, and a few by unidentified hands. The presence of the drawing in this volume indicates that the de Vos portrait was formerly in Lord Burlington's collection, either at Burlington House in London or in the villa at Chiswick, designed and built by Kent under his direction (1730-36). This is all that is known about the provenance of the picture.

Lady Charlotte Boyle, the younger of Lord Burlington's two daughters and co-heirs, married (1748) William Cavendish,

Marquess of Hartington, afterwards (1764) fourth Duke of Devonshire. Her sister, Dorothy, Countess of Euston, had died in 1742, so that in 1753, on the death of her father, the Marchioness of Hartington succeeded to all his possessions. Only a year later she also died and her husband thus became the sole owner of all the former Burlington properties, including Burlington House, Chiswick, Lismore (in Ireland), Bolton Abbey and Londesburgh (in Yorkshire), and the whole of the famous collection of paintings, drawings, prints, books, furniture and other objects.

The drawing of the head [in the de Vos portrait] was by one of the unidentified hands; certainly not that of Lady Burlington.

• • •

EIGHTEENTH CENTURY DRINKING GLASSES

—continued from page 15

existed, the spreading foot, which in the earlier types had a folded rim, and the domed foot.

The spreading foot is the most usual type throughout the century and up to about 1730-1740 was often made with the folded rim. This style, referred to as the folded foot, was a Continental introduction intended to give greater stability to the rim of the foot. The glass was folded over from above so that the fold was on the under side. Glasses with folded feet are shown in Figs. I, II and IV.

On the whole, the fold is much wider in English glasses than on Continental ones. Although it died out of fashion about 1730-1740, the folded foot is sometimes a feature with air-twist, but is very uncommon with enamel-twists and facet stems.

The domed foot, often with radial ribs, does not occur before the XVIIIth century and is rare after 1740 in drinking glasses although it occurred up to late in the century in sweetmeat glasses. The foot is formed with a high domed "instep" where the stem joins the foot such as is shown in Fig. IV. The domed foot is frequently combined with the folded rim in both heavy and light baluster glasses (see Fig. IV) but the style later gave place to a domed foot without the fold (see Fig. III). The arched portion of the domed foot gradually diminished in size until towards the close of the century it became often quite small and almost flat. This tendency is already becoming apparent in the air-twist glasses shown in Figs. V, VI and VII. The width of the foot in proportion to the bowl and height of the glasses also diminished as the century progressed.

A few words remain to be said of the glass itself. The early "glass of lead," the so-called "flint" glass, was first developed by Ravenscroft in 1676 and by the end of the XVIIth century many of its early imperfections had been overcome. There was no general change in the composition of the glass until 1746 when the Glass Excise Act which had been passed in the previous year demanded the taxing of the weight of the ingredients used in glass-making. This unfortunate piece of legislation had a two-fold effect. It discouraged the making of the heavier styles of drinking glass of classical outline and destroyed the high quality of the glass itself, for in an effort to evade the tax by economising in weight of ingredients, glassmakers substituted a smaller proportion of red lead for a larger proportion of litharge. This resulted in a reduction of the lead which had given the glass its qualities of brilliance and weight and by contrast the glass became of harder texture, duller and greyer in colour, and it had lost what some writers describe as its oily appearance.

Thus after the middle of the XVIIIth century the drinking glasses lost the brilliant, full-bodied appearance that had been their chief characteristic since the beginning of the century. The baluster stem became a series of knobs which tended to disappear and the long funnel-shaped bowls disappeared entirely.

Engraving and cutting began to develop from German influences but they had not attained any great artistic merit by the close of the century. There was never any attempt at the elaborate but artistically engraved designs such as were practised by the Continental artists. The heraldic roses found on glasses commemorating the Jacobite cause constitute a fair specimen of the English attainment. This type of decoration, however, will form the subject of a further article.

MAHOGANY FURNITURE IN THE CHINESE TASTE

BY JOHN ELTON

THE Chinese taste, and its intermittent effect on the English applied arts, is an interesting byway in their history. Its origin lay no doubt in the collection of objects from the Far East, chiefly porcelain, lacquer and embroidered fabrics; the attraction of these (besides their pure and arresting colour) was their novelty, their contrast with the work of Europe; and their "strangeness" is emphasised in the late XVIIth century, when Sir William Temple in his *Garden of Epicurus* (1685) speaks of the Chinese as a people "whose way of thinking seems to be as wide of ours in Europe as their country." The acquisition of "rarities" was the first step towards the Chinese taste, and this was combined with admiration of novel materials (such as porcelain) and technique (such as lacquering). The next step was the imitation of these products. The art of architecture was at first little affected, but in the middle years of the XVIIIth century the fashion arose of designing pavilions, bridges and garden houses after Chinese models; and the vogue for Chinese paper-hangings had already affected the decoration of rooms. About 1750-52 William Halfpenny issued a work entitled *New Designs for Chinese Temples, Triumphal Arches, etc.*, which included some studies for chairs with latticed backs. The exotic forms served to add to the decorative resources of the designer, and the surface treatment by lacquer (known as "japanning" when imitated in this country) brought in a new note of colour. Architects who had a reputation to lose accepted the Chinese taste with reservations; Sir William Chambers reminds his readers (in 1757) that the fashion was "much inferior to the antique" and also "unfit for our climate." The Chinese bridges and temples have disappeared; but some of the interior decorations, which have remained intact, retain their original charm and gaiety, and are successful reactions against classic discipline.

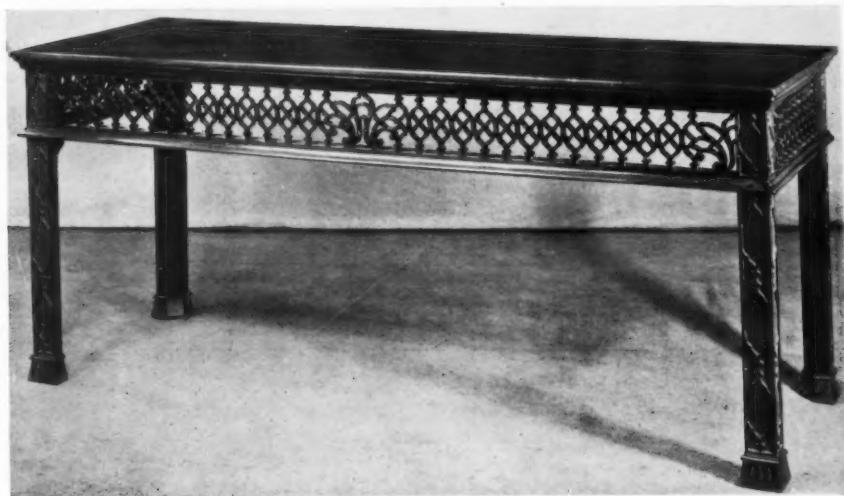


Fig. II. SIDE TABLE with fretted frieze and card cut detail on legs—solidly made for use



Fig. I. TABLE with a variety of frets in gallery and stretcher; designed for delicate handling, the furniture-maker's skill, and the strength of mahogany, has enabled it to survive two centuries

It was a bizarre and unexpected world that existed behind the dignified Georgian facades. Within doors, while the hall and the state apartments continued according to the classic rule, in some bedroom, some parlour, it had been permitted to relax, and to experiment with a novel taste. To judge by descriptions and the few interiors that have survived, an attempt was made at conformity in the furniture and decoration.

A room described by Mrs. Delany in 1746 which was hung with a paper of flowers "and all sorts of birds, had a ceiling ornamented in the Chinese taste." In the Chinese bedroom at Badminton, where the walls are hung with Chinese paper painted with blossoming shrubs enlivened with parrots and herons, the bed (now in the Victoria and Albert Museum) is as extravagant as any of the designs in the *Director*.

The most characteristic pieces of Anglo-Chinese furniture are those in which the structure is lightened



Fig. III. Angle-bracket with four tiers and shelves with repeated design of graduated frets based on diagonal lines within an oval



Fig. IV. CHAIR IN THE CHINESE TASTE, with no central splat; the outward splay of the arms and the bold lattice-work of the arms and back are noteworthy

by the use of lattice-work, and frets sometimes fretted from a single board, sometimes built up in thin layers of wood. While fragile in appearance, the strength of mahogany, and the skill of the furniture-maker, has enabled them to survive for two centuries. On the shelves and cases for china and books, a smooth surface was usually aimed at; the fretwork (said by Sir William Chambers to be "very frequent in the buildings of the Chinese") was sufficient enrichment. In case-furniture such as wardrobes and chests of drawers, fretted enrichments were worked on the bracket feet, on the plinth moulds, and on the canted corners. In the table (Fig. I) there is a variety of frets on the legs, brackets and stretcher, and in the frieze and gallery the small sections are varied in design. Such a table was obviously designed for delicate handling, as a china or tea table. The side table (Fig. II) is made for use, the wide frieze is fretted but the legs are treated with ornament in low relief. The angle-bracket (Fig. III) with its four tiers of diminishing shelves has a repeating design of graduated frets based on diagonal lines within an oval.

Inlaid detail is not usual in the Chinese taste, but there is a fine example of this treatment in a dressing-table of satinwood in which the framed dressing glass is flanked by diminishing tiers of boxes inlaid with Chinese figures and groups.

In seat furniture, the distinct central splat usually disappears, the back being filled by Chinese lattice-work; and the decided outward jut of the arms is also of Chinese origin. When Anglo-Chinese furniture was treated with japanning in colours, the returns of the fretted detail were sometimes japanned with a contrasting colour. The legs were square, the front legs finishing in small plinth blocks; they were, when solid, treated with low relief fretwork.

THE KING'S PICTURES

Dear Sir,

In view of the popularity of the current exhibition of the King's pictures, extracts from a letter written in 1671 by a Frenchman visiting London may be of interest. It was Charles Patin, writing to Son Altesse Serenissime the Marquis de Bade-Dourlach, who said:

"Dans l'antichambre du Roy, il y a sur le pignon de la croisée de la main d'Holbein, le portrait d'Henry VIII & des Princes ses enfants, dont le Roy a fait tirer une excellente copie, pour en étendre la postérité, s'il faut ainsi dire, & n'abandonner pas une si belle chose à la fortune des temps. . . ."

"Van-Deik y a ses plus beaux ouvrages: On demeure d'accord qu'il ne faloit qu'un peu plus de vie à ce Peintre pour l'emporter sur tous ceux qui l'avoient précédé. J'y vis à mon aise de ces miniatures dont on parle par tout, & qu'on ne voit presque nulle part, je veux dire celles d'Olivier. Il faut estre Curieux pour sçavoir aimer ce qu'il a fait. Il y a des Raphaels, des Titians, des Cararaches, des Veronezes, des Coréges, & de toutes les autres manières qui ont leur réputation. Il faudroit des années pour y donner ses yeux à tout ce qui le mérite. . . ."

Doubtless if Patin were to visit any exhibition of modern paintings to-day he might be impelled to repeat himself—"Il faut Curieux pour sçavoir aimer ce qu'il a fait."

London impressed him, not only by "la multitude du peuple & l'abondance des richesses" and the loss of eleven thousand houses in the Great Fire (the ruins of St. Paul's were "magnificent and majestic") but by London Bridge decorated with the heads of "ces execrables parricides de la Majesté." Of Westminster he says it is "la plus spacieuse eglise du monde." He had the advantage of seeing it before it became cluttered up with the Georgian and later monuments.

The Editor,

APOLLO. Dec. 16th, 1946.

Yours faithfully,

HAROLD HAWES.

COLLECTING OLD PEWTER SNUFFBOXES

BY RONALD F. MICHAELIS

"HE who is not a friend in a pinch is not worth a snuff" is the inscription on one of the XIXth century Scottish snuff mulls contained in the collection which is commented upon here, and, in one respect at least, it is profoundly true.

Snuff-taking is a habit developed in the late XVIth or early XVIIth century, and which has persisted right up to the present time. It started shortly after Jean Nicot first introduced tobacco to France, and Sir Walter Raleigh brought it to England, when both ladies and gentlemen of the Court found (or thought they found!) that there were wonderful benefits in the newly-discovered herb which, when rasped and pounded, mixed with certain essential oils, and snuffed delicately up the nose, was a cure for many ills. It would seem that, even in those far-off days, tobacco in one form or another was used as a means of soothing the nerves, for Samuel Pepys, writing in his Diary in 1665 (having just seen two or three houses marked with the red cross indicating the plague) says:

"It put me into an ill conception of myself . . . that I was forced to buy some roll-tobacco to smell to and chaw, which took away my apprehension."

Whether by the term "smell to" Pepys meant *sniff* at the pounded tobacco, or snuff, is a matter for conjecture; this quotation, however, goes to show that tobacco-taking in one form or another was an accepted habit at that time, since our diarist, without further comment or apparently considering it an unusual thing to do, bought tobacco with which to relieve his uneasiness.

Such a valuable aid to health and the constitution having been discovered, it was to be expected that the jewellers, goldsmiths and silversmiths soon began to exercise their ingenuity in devising a suitable container to enable the "tobacconist" (as both snuff-taker and smoker were then called) to carry round a sufficient supply, both for himself and to offer a pinch to his friends. As snuff began to be available to others than the very rich, snuffboxes were made in a very wide range of materials from the more humble horn or pewter to the beautiful gold, enamelled or jewelled boxes popular at the Courts of France in the days of Louis XV and XVI.

To attempt to form even a representative collection of boxes in all the precious metals and materials which have been used would probably strain the resources of a rich man. It is not, however, with these elaborate boxes that we are concerned here, but with the "poor relation"—the *pewter* snuffbox.

Pewter was one of the commonest and most easily worked metals and consequently was used in the making of practically all of the many utilitarian articles of the man-in-the-street and of the household. Few, if any, of the smaller articles in this metal have such an attraction for the collector as those associated with the snuff-taker or smoker.

Only a few of the pewter snuffboxes which have come under the author's notice were made prior to the middle of the XVIIIth century, and they seem to have been made prolifically up until at least the middle of the XIXth century. It is certain that many were made in pewter before the time mentioned, but, probably due to the comparative softness of the metal and the continual wear to which they would have been subjected in a waistcoat or coat-tail pocket, few of the earliest seem to have survived to the present day.

In many cases pewter boxes were made in exact replicas of similar articles in silver—in fact, there is little doubt that they

were purposely made in this fashion for those persons who were either unable or unwilling to expend the price required for a similar article in a rarer metal.

Examination of many of the earlier specimens will show traces of gilding either inside or out, or both; some even of coloured enamel or paint having been used to add emphasis to an intaglio design which has been moulded into the article or engraved by hand. Many and varied are the shapes and sizes of these charming little boxes, the most fascinating probably being those fashioned into the shape of a shoe or other familiar article. It has been suggested that some of the elongated types are possibly needlecases or matchboxes and, in fact, this may well be so. Of those shown in the first illustration, the long oval-section box with sprung hinged lid (the last item in the second row) is most certainly a matchbox, having clearly defined



Fig. 1

corrugations at the base upon which the vesta would be struck.

Other boxes which to all intents and purposes appear to be snuffboxes have also been found with ridges which would seem to be for the same purpose.

As matches came into general use only about the year 1830 it is clear that boxes for this purpose cannot be of any great age. It is thought that all the items in the first and second rows of the first illustration with the exception mentioned, and also the midget in the centre, are probably to be dated between 1800 and 1830. The tiny item in the centre is a steel box, 1 in. long, with a hinged lid. The lid has been superimposed with pewter which shows signs of having been engraved; this box is probably *circa* 1700.

The third and fourth rows of the first illustration show a representative selection of unusual pieces. The seventh and eleventh specimens are most likely needlecases, the smaller of the two bears the maker's name—R. WEBSTER, in the form of silver marks, as shown in Cotterell's *Old Pewter, its Makers and Marks*, No. 5020. The shoe opposite is hinged at the back of the lid, farthest from the camera. In the centre is a finely-designed double-barrelled pistol with snuff container showing clearly beneath the barrels. This is a heavy piece weighing 5½ ozs. and is 4½ ins. long.

The bottom row shows a neat little box in the form of a cockle shell and the last item is a circular box 2½ ins. diameter which is hand-made throughout, bearing a crudely engraved design of a cottage on the lid.

In the second illustration is shown a good variety of types;

the second piece in the top row is a fine early box, probably circa 1750, with a cast lid bearing a hunting scene design with a retriever in the foreground and a sportsman with gun in the bushes behind.

This particular design has been found on other boxes of rectangular shape. The third is a later box with an inset panel of brass, or pinchbeck, in basketwork design. The oval box in the second row is another early type, of heavy construction; this bears the original owner's name, "C. Parker," engraved on the lid.

Of the articles in the second row of the illustration the standing piece is a pewter pipe-stopper, modelled into the likeness of a seated dog. These small implements have been used for pressing down the tobacco, or half-smoked dottle, in pipes for over 300 years, and the practice has continued, but in the form of a more utilitarian article, to the present day.

These pipe-stoppers are rarely found in pewter. This particular specimen is not unduly old, being perhaps circa 1820; it is, however, the only pewter stopper in a collection of approximately a hundred of these objects in the author's possession. It is not claimed that the item opposite the tobacco stopper has any connection whatsoever with the smoker or snuff-taker—this is a pewter dog whistle formed into the likeness of a hound's head and is another rarity in pewter, ivory or bone examples being more frequently seen.

The third and fourth rows of the second illustration show a selection of Scottish pewter mounted snuff mulls. The term "mull" is essentially a Scottish word and is not used elsewhere to denote the same thing. Some of those illustrated bear the maker's name, "Durie" (*op. cit.* No. 1477), whereas others, although they would appear to be by the same maker, are unmarked.

Unfortunately, in the case of Durie (and for that matter also in that of R. Webster, mentioned previously), nothing is known of the time and place of his manufactory, although the late Mr. Ingleby Wood, in his *Scottish Pewterware and Pewterers*, claimed that Durie was a Scot and, judging from the types upon which his name appears, there seems no reason to doubt the claim.

It is the exception rather than the rule for pewter snuffboxes to be marked at all. This is due probably to the fact that the majority of boxes are of comparatively late manufacture and were made since the time when the Pewterers Company held a tight rein on pewterers and insisted on the marking of all pieces with the maker's touch.

The marking of pewterware was obviously to ensure good quality work being produced, but, so far as snuffboxes are concerned, it was certainly not any feeling of ashamedness in their productions which accounted for pewterers not marking their pieces, for it is a remarkable fact that the metal used and the workmanship involved in the making of the majority of these boxes is of the highest quality. This is particularly true of the Scottish mulls in the second illustration, which of necessity were made by hand, due to the diversity of size and shape of the hoof or horn to be mounted.

The collection of snuffboxes under review, which in number totals about 60 items, was formed piece by piece over a number of years.

The only pieces included *en bloc* are some of the horn mulls, which were purchased recently from a well-known collection; it is believed, however, that many of the latter and also some of the former boxes were originally contained in the collection of the late Mr. Walter Churcher, whose name is legion among



Fig. II

pewter collectors, and came upon the market when his collection was broken up.

It is a difficult task to-day to find items worthy of acquisition and in fact a magazine review of a collection of pewter snuffboxes in 1937 read: "The collection of these delicate little pieces of the pewterer's craft was gathered together from the four corners of Britain—a feat almost impossible of achievement to-day."

Although written in 1937, this review related to a collection formed many years earlier and it was the remark referred to which was mainly responsible for the formation of the author's collection which, at that time, consisted of only about half-a-dozen specimens of pewter boxes.

PISTOLS

W. W. Gower, Manhattan Beach, Cal. In answer to your inquiry as to the origin of the mask butt on pistols, I would say, in the first place, that the term "grotesque" better expresses the appearance of these masks than the term "fiendish" which you use. The grotesque mask was a popular form of ornament in practically all branches of applied art, not only in post-Renaissance art but also during the Middle Ages. I consider therefore that the grotesque character of these masks was not due to any particular wish to develop a form of ornament which would stress the offensive nature of the weapon, but was a normal utilisation of an element from the common stock of ornament of the period. While the application of the mask butt was originally dictated by its convenient shape, its survival into the XIXth century was a consequence of the force of tradition. The steel pommel was presumably fitted in order to render the pistol effective as a club. In fact, however, the finer pistols were usually cut so thin in the small, and made of such short-grained wood, that they would not have stood up to such use without damage.

You do not quote my opinion quite correctly. During the XVIIth century the centres of firearms production were in Germany, France and Italy. There were few really skilled gunsmiths outside these countries. During the second half of the XVIIth century, emigrants from these countries came to the smaller European countries and set up workshops, so that by the end of the century we find national schools of gunmaking generally throughout Europe. An important factor in explaining the similarity between XVIIth century pistols produced in different countries is the influence of the French Pattern Books, which were used throughout Western Europe.

Your Italian pistol sounds very interesting, but without a photograph it is not possible to express an opinion.

CORRESPONDENCE AND ENQUIRIES

Evison (Doncaster). Chaffers gives your mark as some time prior to 1833, and the Copeland and Garrett period. The first Josiah Spode was apprenticed to Whieldon in 1749. He died in 1797 and was succeeded by his son, Josiah the second.

Your sketches sound interesting. W. G. Herdman was an artist who painted many pictures of old Liverpool, about the middle of the XIXth century. Some were in the Liverpool Museum, but, I fear, lost in the blitz fire. I suggest you write to Acting Director, Public Museums, Carnatic Hall, Elmswood Road, Mossley Hill, Liverpool, and send a list of your portraits. If he is not interested, write to The Master, Athenaeum, Liverpool.

Chapman (Norwich). I regret that I cannot trace the maker of your four-spouted jug; the mark is not given in Chaffers' *Marks and Monograms*, nor in Jewitt's *Ceramic History*. You do not say whether it is pottery or porcelain.

Andrews (Newquay). You do not say whether your bowl is pottery or porcelain, but I presume the latter, as you suggest it may be Worcester. Your best plan will be to test if it be hard or soft paste. If the former it cannot be Worcester. Why not take it to an antique dealer for his opinion? The seal mark you show does not appear amongst those recorded by Chaffers, but it looks like a poor imitation of the Chinese mark, *Pao*, meaning precious. I do not understand your allusion to "impressed lettering round the rim," and do not remember having seen anything of the sort. Perhaps a good photograph would bring up the letters more distinctly.

Stone (Birmingham). The name John Hunt, impressed on the front of the base of your pottery figure, is more likely to be the name of the person it is intended to represent than the name of the potter who made it. There is a record, however, of a potter named John Hunt in 1790. His works in Swadlincote were used for fire-bricks, chimney pots, sanitary earthenware, etc., and the mark used was an anchor with a twisted cable.

Brookes (Chesham). The manufactory at Longport known as Davenport's was first established in 1773 by John Brindley, and it passed into the hands of John Davenport twenty years later. The crown was added as mark on the service made for the coronation banquet of William IV, and continued in use afterwards on porcelain, sometimes impressed.

J. P. (Brighton). Unfortunately neither Richard Chaffers nor Philip Christian placed a mark on their wares, so it is difficult to distinguish between them. The only help I can give is to suggest that you test the translucency of your specimens. It is generally accepted that Chaffers' porcelain has a green translucency, whilst that of Christian shows a brownish tinge. The latter's decoration is generally cruder in form. Both used colours over glaze.

H. (Norwich). The arms on the vase are those borne by Edward VII when Prince of Wales, and are the quartered arms of England differenced with a label of three points argent, over all on an escutcheon of pretence the arms of Saxony. The Danish flag draped with the Union Jack on either side of the achievement leads one to presume that the vase commemorates the marriage of Edward VII and Princess Alexandra of Denmark in 1861. The drawing on the back of the photograph shows the coat of Saxony which appears surmount the arms of each of Queen Victoria's sons, but the coat of the Prince of Wales is easily distinguished by (1) his label of three points which was plain, or uncharged, (2) his badge of three ostrich feathers, (3) his motto "Ich Dien." The coat of arms of Saxony is blazoned: barry of ten or and sable, over all a crancelin vert. The crancelin is that arched or modified bend called in Germany the Rauten Kranz (krantzlein) or "crown of rue." It will be remembered that the arms of Hanover which had appeared on the Shield of England from the year 1714 were relinquished on the accession of Queen Victoria, as the Salic Law which prevailed in Hanover precludes a Queen from reigning.

F. B. H. (Birmingham). The coat of arms on the Worcester service of 1760 has proved to be that of the family of Marke of Liskeard. Various records show the family to be living at Lenteglos, Cornwall, in the reign of Elizabeth and later at Liskeard. A short but interesting pedigree of the Markes of Liskeard was drawn up in 1620 by one of Camden's two deputies (Stephen Lennard, Blue Mantle, and Sir Henry St. George, Richmond Herald) during the Herald's Visitation of Cornwall in that year, but as there has appeared no exhaustive or subsequent pedigree in published form, information about this family

is scanty. One may find, however, the name conspicuous in the registers of St. Pinnock, and in the Bishop of Exeter's Transcripts, whose entries of the name run from 1607 to 1737; and there is a monument in Liskeard Church to commemorate four XVIIth century Markes which reveals Dorothy, wife of Richard Roberts, Mayor of Liskeard, and daughter of Joseph Marke of Woodhill, who died 1697. The arms are blazoned: Gules, a lion rampant within an orle of eight fleurs-de-lis or, a canton ermine. Crest: a demi-lion holding a fleur-de-lis in his dexter paw.

McH. (Newcastle). Research is continuing with your enquiry, meanwhile we can say that there are several people having a pelican in her piety for a crest, among them one or two Stuarts, one being the Earl of Moray who does not or did not bear the arms of a man's arm issuing from the dexter holding a cup.

Haythornthwaite (Poulton-le-Fylde). The mark on your tea service is not recorded in Chaffers' *Marks and Monograms*, and I cannot find it in any books by other writers. It may be the mark of a factory established in later years. Perhaps you would care to enquire from the Department of British and Medieval Antiquities, British Museum, London, W.C.1.

Jackman (Longport). I fail to find the marks on your tea service in Chaffers' long list of Sèvres marks and names, but the decoration you describe seems to indicate a French origin. I regret that I cannot suggest values.

Grimswood (Ipswich). I regret that I cannot trace the mark on your small pottery figure. From the base and general appearance, so well portrayed in your coloured sketch, I conjecture that it is a modern figure, too late to have the mark recorded in ceramic histories. I have tried the monogram as W. G. and as G. W., but cannot find any potter with those initials.

G. A. (Torquay). The date of the introduction of delft from the Continent is uncertain. Various authorities give different dates, some even as late as the end of the XVIIth century. It is certain, however, that either this ware was made in England by native potters in the early years of that century, or the Continental potters came here earlier than is generally supposed. Dated plates and jugs testify that delft was made in Lambeth as early as 1621.

Lambton (Godalming). A great many potters made Jasper ware besides Josiah Wedgwood, though few succeeded in reaching his high standard of excellence. Neale and Enoch Wood were fairly successful with their imitations. We have a white lion recumbent on a blue cushion with white ornamental border which could easily be taken for a Wedgwood model. It bears, impressed, "Enoch Wood, Sculpsit."

C. C. (Southport). Yes, Davenport did make pottery in the early years of his factory: white, cream coloured and blue printed. Some of the last mentioned had open-work rims like those made by Rogers. The mark used was similar to that used later on the porcelain produced by the firm—the name of the firm, generally associated with an anchor.

Jenkins (Birmingham). Your cream ware, basket shaped dish with the impressed mark "D. D. & Co. Castleford," was made by David Dunderdale's manufactory at Castleford, about twelve miles from Leeds, 1790-1820. The ware produced is very similar to that of Leeds. One distinctive production was a tea-pot with an unusual lid, either hinged in the middle on a thin rod of metal, or a sliding lid which ran in a groove. These tea-pots are often edged with blue or brown, and panels at the sides are filled with classical designs of figures and flowers in slight relief.

H. B. (Preston). Your plate marked "Mason's Ironstone China" was made between 1813 and 1851. Besides the pattern of vivid red and different shades of blue, Charles James Mason made some excellently decorated pieces in dark blue with an amount of dull gold; but all his services were very heavy and must have been difficult to handle.

M. C. (Shrewsbury). Not much information can be gathered from your inadequate drawing of marks. The small box may be a toy; in imitation of a tea-caddy of about 1780-1820; or a small box used (as they frequently were) for pills, snuff, and the like. It is quite impossible to say, from a vague drawing. As to marks, small objects were usually very incompletely marked.

The lion passant appears to be the standard or quality mark. (This was employed in provincial offices as well as London.) After 1822 the lion looks straight forward and no longer appears as the lion passant guardant. (It is not a town mark.)

Dear Sir,

I read with very much interest the article on Card Cases by Frances Paul, and was delighted to learn that there is at least one other person who makes a collection of them. It occurs to me that there may be quite a large number of people who also would be interested.

My collection numbers nearly 1,000 of these Card Cases, representing a period in Victorian history, and I am engaged at the present moment in writing a short monograph upon the rules and regulations, which were somewhat rigid in their etiquette, regarding the delivery of cards, and thus leading up to the use of these very beautiful specimens of artists' work. In my collection, to which I have been attached now for 25 years, there are a very considerable number of metal ones, particularly of hall-marked silver, and including many of exquisite filigree, also silver and enamel and Indian silver, moulded, with rather quaint designs of Indian style. I have also engraved silver cases, repoussé, moulded and machine turned, each of them quite different and representing the varied outlook of individual artists. Specimens in gold and parcel-gilt show exquisite workmanship, and amongst the pieces in silver is a series of deeply-moulded replicas of castles.

Another interesting series is of inlaid wood in cubes and rectangles, and in leather work, including tooled leather in various designs and colours.

By far the greater number of those made for ordinary use were of tortoiseshell, and then there are some in tortoiseshell inlaid with mother-of-pearl and in mother-of-pearl alone.

Amongst unusual card cases I have is one in shagreen and silver probably made in France, and others in engraved steel, of sugar cane, and of porcupine quills.

A large series of Continental examples in mosaic, each one of different design and fine workmanship, make a bright and unusually interesting series. A series of Scotch pieces has the attractive designs in tartan.

The series in carved ivory is typical of the fine work of Chinese craftsmen, one particularly interesting one depicts Sutte, on one side the burning pyre, and on the other the immolation of the wife. Ivory pieces include French and English carvings. A further series of Chinese cases with metal figures is very effective, whilst the series of Chinese gardens and pagodas and such-like show limitless variety. I have mentioned only a few of the range I have collected. These might very well make an interesting collection for a museum, and I have recently offered them on loan for that purpose. Here is a collective line that is of entrancing interest, and although there is a plethora of the ordinary mother-of-pearl and tortoiseshell, the finding of an additional unusual case brings great joy.

Yours faithfully,

ARTHUR MCT. SHORT,
Cathays Park, Cardiff.

The Editor,
APOLLO,
Dec., 1946.

Dear Sir,

I have in my possession a silver-mounted, at base and rim, horn cup with the following inscription engraved on silver plate: "Manufactured from the Horn of the Ox Roasted whole at Maison Laffitte at the opening of the Paris and Rouen Railway. May 1st, 1843."

On the back also engraved on silver is a model of the engine. I wonder if any of your readers know if there is another such horn in existence, as one is led to suppose from the inscription that another one may have been made from the other horn.

Yours faithfully,

A. R. TRUBSHAW.

The Editor,
APOLLO,
Dec., 1946.

J. T. Spurr (Batley). Three of the rubbings of marks on the seven pewter plates are identified as John Aughton, c. 1730, town unknown; S. Hoole, c. 1730, town unknown; and Samuel Smith, London, c. 1735. The initials E. F. are probably those of the first owner. The crown over a cross mark originally meant extra good metal; as time went by it did not have the same significance. It is possible that some of the pieces were by York or Newcastle, Pewterers, of whom little is known.

R. C. W. (Nailsworth). The tables you describe as octagonal, with eight mahogany legs, with two flaps, reputed Chippendale, look to me like a dining-table that can be divided into two side tables, and there should be in addition a centre one.

They were much in vogue in the middle of the XVIIIth

century and were really complete three tables, sometimes more. The two side tables were more often D-shaped with the flaps down and form an oval when all three pieces are used.

They are a little inconvenient because of the complication of legs and hinged flaps, for which reason they soon gave way to the centre pillar type supported on the tripod.

The artist T. (or C.) Huym (or Heeym) is not recorded and would appear a very obscure painter.

A. B. The enquiry is difficult to answer, and more so without seeing the chairs or photographs of them. Antique rush-seated chairs of the Queen Anne type, covered with layers of green varnish, even if in their original condition I cannot imagine to be attractive or of much value. Rush-seated chairs were generally made of ash or yew.

It is safe to say that any alteration to a genuine antique specimen detracts from its value.

Egan (Cork). I believe the mark on your figure is that of a comparatively modern firm, and, as such, not shown in any ceramic records. I think I have seen the mark before. I cannot remember where or on what, but I fancy it was a Continental piece.

Woolley (Birmingham). Your first-mentioned figure represents Minerva, not Britannia; the owl on books is usual, the shield sometimes shows a head instead of Sun. No. 2: Time Clipping Cupid's Wings. This group was made by more than one factory, including that of Lakin & Poole. No. 3: This model is not known to me. A figure of Marshal Conway usually shows a cannon and no drum. You have three good figures, but I regret I cannot suggest values in this column. There is no fee for answers.

Goldie (Fleet). I regret I cannot identify your vase, but it can hardly be Oriental with the figure markings you describe. These are probably gilders and pattern numbers and afford no clue to the maker.

Brookes (Chesham). Lowestoft porcelain has been compared to "crude half-finished Worcester," and the paste to that of Bow, with a glaze of a greenish blue tint. There appears to have been no fabric mark, but certain initials and workmen's marks are known. The initials recorded are H., S., R., Z., W., and R. P.

Price (West Kirby). Could you tell me something about a jug I recently bought? It is intense black with a highly brilliant glaze of looking-glass brilliance giving undistorted reflections. It is probably black glaze and is unscratchable with a file. There are twenty small groups of terra-cotta coloured figures printed on, over the glaze, of a humorous nature in the style of "Quiz" illustrations to Dickens' works.

Your jug sounds quite interesting, but is not, I imagine, very old. The nearest I can find to your description was a jug in the Liverpool Museum of Herculaneum manufacture. Though not black but painted yellow, and very much larger, this jug had quite a number of small sketches such as you describe as decoration. Subjects were: Telling Fortunes in Coffee Grounds; The Archers; A Ship Coming into Spithead; Relieving Guard in a Garrison; Lady Under a Willow Tree, etc. The Herculaneum, as perhaps you know, closed in 1841. I regret I cannot assist you further.

G. H. G. (West Hampstead). A reply to your inquiry can only be very provisional, as your piece presumably has neither town mark nor date letter. In the absence of a photograph, we have had to assume that your tankard is Scandinavian and of the date indicated by the inscription. On the basis of this assumption, the only silversmith we can find who was working at the time in question and whose maker's mark resembles the drawing you have made, is Johann Ulrik Kickow, a Swedish smith who worked in Stockholm. He became a master in 1689 and died in 1709. We must point out that Kickow's mark as recorded does not agree exactly with your drawing, but in the absence of other marks, or a photograph of the piece, there is no hope of a more exact identification.

R. B. S. (Huddersfield). The term "Sterling" has been used both in Ireland and in America as a quality mark. We have not been able to trace the other marks but they are probably fairly modern American. The presence of the stamp "Sterling" on American silver is not a certain guarantee that the object is standard silver, as the term has been used as a trade mark. The marks described are not given in any of the works on antique American silver. Without a photograph it is not possible to date the dishes with any certainty.

CHINESE GAMING COINS OF THE XVIIIth CENTURY

BY LIEUT.-COL. SIDNEY G. GOLDSCHMIDT

I CALL them "coins," this being the nearest literal translation of the Cantonese, and because of the beautiful material of which they are made (mother of pearl), and also because the artistic minting and engraving further raises them above the ordinary games counter. I bought them about sixty years ago in Canton and there was something of a stir when it became known that these gaming "chips" (an Americanism that had already been adopted) had been sold and an important gambling saloon had been deprived of one of its admired accessories.

I concluded the bargain somewhat hurriedly and so did not get a chance of sorting them out and getting the history until later. I then came to the conclusion that the lot was made up of two complete sets and a few oddments. However, no attempt was made to buy them back from me before I sailed for home.

One set clearly depicts well-known scenes in the story of tea manufacture and the other set illustrates with the same fidelity the spinning and weaving of silk. The whole of these artistic efforts were covered by these two subjects, and I was disappointed not to find a set illustrating the equally important art of ceramics of which I was even then an ardent student.

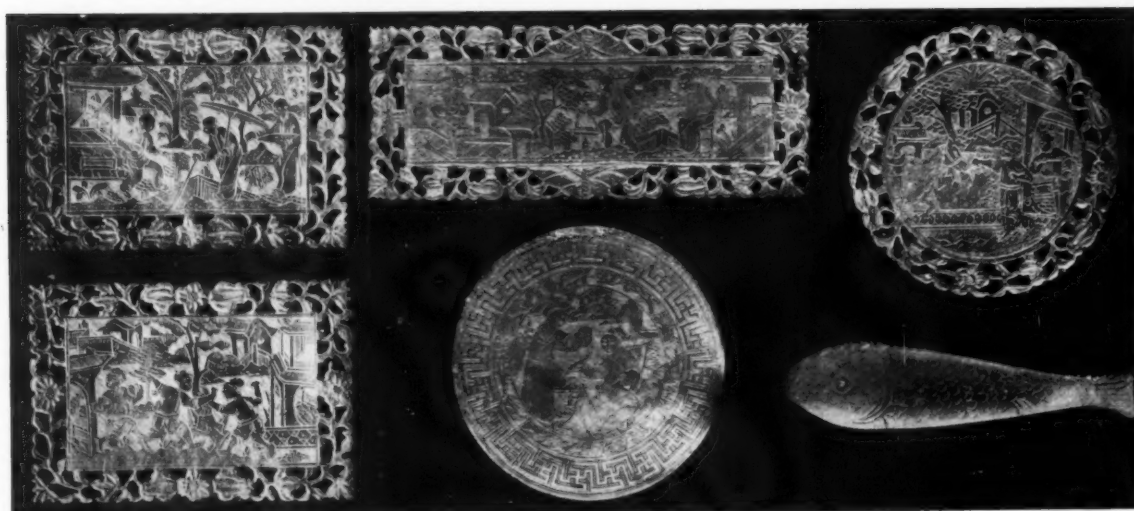
It was a custom to have various objects such as boxes, screens, trays and cabinets, etc., made of wood in this country and to send them to China to be lacquered and to have chased lock plates and hinges added. I have no doubt that this is the history of my two boxes but how they came to be for sale in Canton is somewhat of a riddle.

It was also the custom to order porcelain dinner and dessert services and to send the family coat-of-arms out as a pattern for their decoration. These drawings, usually in black and white, could be copied too faithfully. There was one instance when the service was decorated in the plain pen and ink. This, of course, was not what was wanted; so another service was ordered and delivered. This time, following the instructions to the best of the artist's ability, the decoration was coloured but the colours were again painted quite regardless of their correctness and the wrong names showing through the transparent enamel. However, the third set proved correct and I believe they have a specimen plate of each of the three services in the Franks Collection in the British Museum, and I believe also one in the Grandidier Collection in Paris.

Perhaps the crests and the monograms illustrated will give one of APOLLO readers a clue to the family for whom they were made.

Right : The Lacquer Box, showing the lid and with lid removed

Below : Some of the Mother of Pearl Counters ; the fish is probably of high denomination



SALE ROOM PRICES

PRICES continue to fetch more than ever. Some wonderful examples of the finest periods of every class of antique are being sent by the great collectors to the sale rooms.

The news of Christie's return to St. James's in 1947 will be welcomed by all; Derby House has been a fine temporary home but Spencer House in St. James's Place will be a better spot in every way until the old Rooms in King Street are rebuilt.

October 18. Pictures, CHRISTIE'S: Nymphs and Satyrs, Nicolaes Berchem, £166; Landscape, Domenicino, £157; Herring Woman, Gerard Dou, £105; The Infant Saviour, A. Grimoux, £136; Saints, Guercino, £115; Fruit Piece, Cornelis De Heem, £136; Still Life, Jan Davidsz De Heem, £682; Head of a Woman, Leonardo Da Vinci, £525; Musical Party, Jan Lys, £283; Virgin and Child, Parmigianino, £157; A Gentleman, Allan Ramsay, £294; The Senses, Moise Le Valentin, £420; Natural Son of the Duke D'Olivarez, Velazquez, £893; portrait of the Artist by himself, £105; Venus Lamenting the Death of Adonis, Paolo Veronese, £1,995; The White Monk, Richard Wilson, £367; Boys Bathing with a Woman, Ph. Wouvertman, £997.

October 22, 23 and 24. "Four Acres," KNIGHT, FRANK AND RUTLEY: Pair open arm chairs, £100; oak wine cupboard, £60; oak court cupboard, £160; set eight oak framed dining chairs, £170; Lancashire oak dresser, £60; Queen Anne longcase clock, Anthony Harrison, London, £44; set three Queen Anne design walnut chairs, £200; Jacobean design 3-piece lounge suite, £500; XVIIth century oak dresser, £56; 12 old oak framed elbow chairs, £330; picture, Dutch school, panel, £100.

October 25. Pictures, CHRISTIE'S: A Young Man, Bacchicca, £157; Girl with a Mask, F. Boucher, £455; Woman with Two Children, Alessandro Bronzino, £210; portrait of a Man, Bartholomeus Bruyn, £304; Allegory of Chastity, Lorenzo Di Credi, £525; portrait of Woman as the Magdalen, Raffaellino del Garbo, £504; Woman Playing Violoncello, Pieter De Hooch, £1,785; Jan Baptista Castelan, Sir Antonio Mor, £630; Woman as St. Lucy, Sebastiano del Piombo, £315; Alessandro Alberti with his Page, Veronese, £504; Town on a River, Jan Van Goyen, £2,520; Drawing of the Holy Family, Tintoretto, £420; A Woody Landscape, Patinir, £315; Portrait of Adam Rolland, Raeburn, £263; A River Scene with Fishermen drawing a Net, Jan Van Goyen, £1,260; Groups of masked figures on the Piazza of St. Mark's, Venice, Guardi, £546; Coach outside the "Bald Faced Stag," Derbyshire, G. Morland, £231; A View on the Beach of Scheveningen, H. Seghers, £231; The Gardens of the Tuileries, J. J. Chalon, £420; The Nativity, David, £651.

October 29, 30 and 31. "Ettington Park," KNIGHT, FRANK AND RUTLEY: Set 10 mahogany frame open armchairs, George I style, £2,200; The River Thames at Twickenham, Wilson, £220; Dutch school, Snow Scene, £220; a pair of oil paintings on panels, Dutch school, £220; A Snow Scene, Avercamp, £550; Early English school, 1592, bust portrait, £425; Sir Thomas Moore, Holbein, £550; Thomas Ratcliff, Sir Antonio More, £300; Early French school, Triptych on panels, portraits of children of Philip of Castile, £450.

November 1. Pictures, CHRISTIE'S: Landscape, S. Bourdon, £131; The Madonna and Child, A. Carracci, £105; Woody Landscape, Claude de Lorraine, £105; Portrait of Lady, Lorenzo Lotto, £336; Mrs. Elizabeth Hamilton, Sir Henry Raeburn, £420; View Thames, Westminster, Samuel Scott, £157.

November 1 to 28. Furniture, Silver, Pictures and Porcelain, PUTTICK & SIMPSON: George II coffee pot, Fuller White, 1753, £47; pair George III tea caddies, R. and S. Hennell, £56; pair George II tankards, Gurney & Co., £27; George II teapot, Benjamin Godfrey, 1736, £36; George II coffee pot, John Swift, 1744, £43; pair bottle shape vases, K'ang Hsi, 9 ins., £130; pair Dresden figures, Night and Day, £36; Hepplewhite secretaire bookcase, £90; George II cake basket, Thomas Gilpin, £44; Sèvres dessert service, 17 pieces, £34; old Neapolitan violin, in shaped case, £50; French violin of the Vuillaume school, £88; and one by F. Gagliano, Naples, circa 1706-81, £90.

November 7 and 8. Chinese Ceramics, Furniture and Clocks, SOTHEBY'S: Stoneware "Fa Hua" vase, Ming, £200; pair porcelain hawks, K'ang Hsi, £140; similar pair, XVIIIth century, £120; porcelain model of a kylin, K'ang Hsi, £130; vase of

baluster form, C'hien Lung, £190; porcelain peach bloom brush-washer, K'ang Hsi period, £135; pair bamboo shaped teapots and covers, K'ang Hsi, £140; tallcase clock, Windmills of London, £340; Queen Anne walnut longcase clock, Thomas Johnson, London, £210; Sheraton sideboard, semi-circular, £150; five Georgian dining chairs, £100; twelve Hepplewhite dining chairs, £290; pair mahogany tripod tables, £125; Queen Anne tallboy, £105.

November 8. Pictures, CHRISTIE'S: The Young Musician, F. Fagerlin, 1879, £1,260; The Investigator, drawing, J. S. Cotman, £84; The Ouse Bridge, Morpeth, Girtin, drawing, £89; Le Loisir de Son Eminence, A. Landini, £283; The Edge of the Cliff, Wilson Steer, £441; Landscapes of Essex, four in oils on paper, Constable, £210; The Private Lesson, John A. Lomax, £136; Halt for Refreshment, L. Marchetti, £168; Connoisseurs, E. Fichel, £121; Making a Rick, J. Veyrassat, £168; River Scene, E. Bourdin, £241; Racehorse with Jockey up, J. F. Herring, £231; Pay Day, H. Breling, £136; Eastern Art Shop, V. Capobianchi, 1879, £131.

November 6, 7, 13 and 14. Furniture and Porcelains, ROBINSON & FOSTER: Queen Anne walnut secretaire table, £194; Georgian mahogany three-division dining table, £226; six Sheraton mahogany chairs, £73; mahogany serpentine front commode, £304; mahogany tallboy chest, £52; pair French kingwood shaped front dwarf cabinets, £121; mahogany dwarf bookcase, £67; pair French dwarf cabinets, £50; English mahogany chest of drawers, £50; ten Hepplewhite carved stick back dining chairs, £157; Chippendale open arm easy chair, £59; carved mahogany dwarf breakfast bookcase, £63; elm top refectory table, £68; Louis XVI display cabinet, £59; two Dresden figures, £82; Dresden part cabaret, eight pieces, £131; Frustenburg group of the Lovers, 13 ins., £67.

November 12. Silver, SOTHEBY'S: Four George III serving dishes, Wm. Fountain, London, £130; pair George III oblong dishes and covers, 1806, £100; pair entrée dishes and covers, also 1806, £100; James I toilet box, London, 1613; £320; George III tea tray, London, 1797, £200; George II Scottish teapot and stand, 1740, £115; Queen Anne sugar bowl and cover, William Fleming, 1707, £170; George III inkstand, Richard Mills, London, 1775, £175; set six George III table candlesticks, N. Smith & Co., Sheffield, £450; Queen Anne lighthouse caster, large, Geo. Gorthorne, London, £190; set three casters, William III, Timothy Ley, London, 1698, £240; five Commonwealth spoons, slip tops, I.L., London, 1652, £120; Commonwealth tankard, London, 1654, £370; James I silver gilt steeple cup and cover, maker's mark between pellets, London, 1616-7, £950.

November 12. Furniture, Works of Art, Porcelains. Sold for the benefit of The Children and Youth Aliyah (movement for the rescue of Jewish Boys and Girls from the countries of Oppression and their rehabilitation in Palestine). CHRISTIE'S: Irish two-handled cup, John Nicholson, Cork, circa 1770, £23; two-handled shaped cup and cover, Patrick Robertson, Edinburgh, 1772, £37; George II oblong cream jug, circa 1740, £21; oval cake basket, 1767, £37; circular dish with shaped gadrooned rim, by Frederick Kandler, 1765, £52; four table candlesticks, by John Cafe, 1752, £110; George II plain tankard and cover, John Swift, 1743, £61; German silver gilt figure of a pedlar, by Joachim Hiller, Breslau, 1600, £267; Derby dessert service, 35 pieces, £110; mahogany dining table, £231; Chippendale mahogany armchair, the seat covered with tapestry and two chairs to match, £672; Hepplewhite mahogany chest, of four drawers, £189; Sheraton satinwood cabinet, with folding glass doors in the upper part and cupboards below, £231; Regency amboynawood secretaire, banded with rosewood, £152; Jacobean oak court cupboard, 3 ft. 9 ins. wide, £94.

November 15. Pictures and Drawings, CHRISTIE'S: View of the Doge's Palace, Venice, Canaletto, £163; Landscape with Two Anglers, Aert Van Der Neer, £252; St. Peter's, Rome, Canaletto, £142; View on the Dunes at Scheveningen, J. Van Goyen, £115; Meeting of the Emperor Maximilian and Bishop Andrew, early German School, £131; The Adoration of the Magi, P. Brueghel, £819; A Canal Scene, J. H. Prins, £142.

November 18. Silver, CHRISTIE'S: King's pattern service, 1825, £110; pair wine coolers, 1818, £125; four oval entrée dishes and covers, £140; eight silver gilt table candlesticks, £110; pair silver gilt wine coolers, John Bridge, 1826, £155; silver gilt salver on claw feet, 26½ ins., 1817, engraved with the Royal Arms, Frederick Duke of York, 1817, £320.

(To be continued in next issue)

CURRENT SHOWS AND COMMENTS BY PERSPEX

NATIVE GENIUS

THE outstanding exhibition of the month, and indeed one of the most exciting exhibitions we have had for a long time, is that of the work of Alexander Cozens at the Tate Gallery. The elder Cozens has long been one of the enigmas of English painting. For many years he has suffered in art history from both his paternity and his progeny, being reputed to be the son of no less illustrious a father than Peter the Great of Russia and less questionably being himself the father of that John Robert Cozens whose poetic landscapes, praised alike by Turner and Constable, were held to overshadow his. Recent research into the family records has tended to remove the bar sinister of his birth, and though we sigh a little for the loss of a historical romance which made Peter the Great abscond from Deptford with a beautiful serving-maid, such a price must be paid for truth. The *circa* which still accompanies the birth date of our Alexander has been brought forward a matter of nineteen years to achieve this adjustment—from 1698 to 1717. Even the catalogue of the British Art Exhibition of 1934 gave the date as 1710. So royal paternity dwindles to royal patronage; and a highly respectable ship-building father, Richard Cozens, the lawfully wedded husband of Mary Davenport once of Deptford must suffice, unless the story gets to the cinema, that last ditch of romantic nonsense.

The nether millstone thus removed, the upper one of his son's overshadowing reputation is likely to follow as a result of this magnificent exhibition. Not that John Robert is any less important, but certainly Alexander is vastly more so. I confess that I went to the Tate Gallery in sceptical mood. Granted, I had seen and remembered lovely things of Alexander Cozens', as for instance those which had been shown in the Burlington House Exhibition of '34, but I had always loved the son's work "this side idolatry" and in my own book about British painting had praised it as the perfect expression in art of that mood which his contemporary Goethe rendered in pure poetry in the lyric commencing "*Über allen Gipfeln, ist Ruh.*" So perhaps I a little suspected this suddenly discovered reputation of the father as it resounded rather loudly from Sheffield, where the exhibition had its origin at the fine Graves Art Gallery under its Director, Professor John Wheatley. Two minutes in the presence of the drawings and paintings proved, however, that this was no mere wave of fashion, no perverse exaltation of the "Blotmaster of the Town," as Edward Dayes sarcastically called him, no adulation of blots for blots' sake, no commendation of chaos.

Alexander Cozens had that kind of mind which adored Theories with a capital letter. "Almost as full of Systems as the Universe," wrote his closest friend, the eccentric Beckford, of the guest who crept ghostlike or catlike about Fonthill. One would like to dwell upon his project for a piece of elaborate planning to be called "Morality" which was to express the whole

of the human virtues and vices in a series of epic poems each as long as the Iliad and a corresponding series of pictures on the same themes. Be it said that he did not plan to provide either epics or pictures himself: the dream was his business.

Happily he devoted himself to a system, a "New Method" of creating landscapes. It began with the splashing in of rather vague shapes and masses, and even of folding the paper to get repetitions of these. The almost fortuitous result was to stimulate the imagination in something the same way as Leonardo da Vinci's was stimulated by chance damp marks on the wall or in the grain of marble or wood. So Cozens traced the salient features of his first chance creation and worked it up into a free semblance of the visual world of mountains, skies and trees. He abjured outlines in an understanding remarkable for his time that Nature did not indulge in them. They might happen by the sharp boundary of one tone against another, but were no part of his Method.

All this might well have been what in the less refined language of our own day is called a "stunt"; and, alas, in our own day it would have become a stunt, boomed through publicity, and sworn by or at in the columns of art criticism. Even in his own day there was danger of it becoming a vogue which did harm to art in the hands of tyros whose paucity of imagination inevitably confused the means with the end. For Cozens was a drawing master of repute, the Instructor in Drawing to the royal princes, the art master at Eton College and the



ON THE RHONE. By ALEXANDER COZENS
From the Exhibition at the Tate Gallery
PERSPEX's choice for the Picture of the Month
By courtesy of T. Girtin, Esq.

acknowledged fashion as a tutor in cultured circles in London and in Bath. Hence the angry sobriquet fastened upon him by that other art master, Edward Dayes, who as a youth in his twenties when the old man of nearly seventy published his *New Method of Assisting the Invention in the Composition of Landscape* was suitably cast for the rôle of the younger generation knocking at the door.

The method may have been dangerous in the hands of the pupils, but in those of the master it gave wonderful results. Precisely because he was a master, with a lifetime of experience behind him and strange qualities of genius and imagination within. Report has it that he had been sent as a boy to study in Italy, and he was back in Rome at about the age of thirty. There his mind trained itself to think in the balance and sublimity of classicism; and when he turned, as he did, to the more romantic scenery of the Rhone Valley his by then innate sense of fine proportion governed his formal arrangement while his personal reaction to the wilder grandeur gave added feeling to his work.

We would like to know just how definitely he was influenced by the fashion for Chinoiserie, which was a feature of his period. His work feels Chinese in the finest sense, but it may be that this is the result of a self-discovered method of discipline in drawing, working with a love for unspoiled nature spiritually akin

to that of the Chinese artists. For the comparison which his work evokes is with the early periods, Sung and Yuan, rather than with the more detailed decorative works of contemporary Ch'ing production which were playing so great a part in forming the taste of his time.

Someone with deeper learning than mine might well investigate this fascinating problem of the influences which went to his moulding. Meantime at the Tate Gallery we can enjoy to the full the hundred or more paintings and drawings by this master who now stands firmly established at the beginning of our greatest period of landscape art, and whose work, with that of the son whom he must have trained, had such a profound influence on Girtin and Turner and Constable and many others. In face of their sensitive beauty we may wisely forget all his theories, for no theory unallied to genius would have produced such results.

One only hopes that the resurrection of Alexander Cozens will not result in a corresponding appearance of Blotmaking in the hands of those who exploit the theory without possessing his quality of mind or subjecting themselves to the training which lay behind it. The Cozens, father and son, may rest as the limit of this consanguinity.

I found myself uttering a like litany for deliverance from emulation in our time at another, but very different, exhibition: that of Primitive Art at the Berkeley Gallery. These exhibitions at that gallery are established as a recurring event. They have a weird fascination of their own, and they subserve an important purpose in that the profits go to Dr. Albert Schweitzer's hospital work at Lambarene. That work and Dr. Schweitzer's life of service to it, his deliberate renunciation of the life of a musician (in which he had already proved his genius) and that of a preacher and philosophic teacher (in which he had also proved his genius and won acceptance by the time he was thirty) are a romantic story which, alas, I must not pause to tell here. Now at the age of seventy he still lives in equatorial Africa and we in the sophistication of Europe are reminded of the fact when at rare intervals he comes back for a brief spell and gives some organ recitals or speaks, and again when these periodic shows of native art are opened at the Berkeley Gallery.

Viewed from the standpoint of ethnology they are fascinating; and viewed also from that of artistic creation they have a certain place. So only that we remember that the place is Polynesia and not Montparnasse and Bloomsbury.

If we choose to think of art simply as a matter of pattern, and the relationship of forms and masses in the case of sculpture, some of this work has an aesthetic interest of an exotic kind. The Ivory Mask from Benin, for instance, which forms the frontispiece of the catalogue; the mask of the secret Bundu Society from Sierra Leone where the face is stylised to a diamond shape which gives it a grace of its own; the bowl shaped as a bird holding a fish from the Solomon Islands: these and other pieces have formal beauty in our European sense. On the other hand most of the exhibits are—again in our sense of the words—terrifyingly hideous. Even the Benin Mask reveals on examination that the highly decorative collar and headgear are composed of a couple of dozen miniature heads of Europeans wearing beards and dinky little straw hats! My sense of humour may be overdeveloped, or my aesthetic sense sadly lacking, but I confess that that decoration of little men in topees and boaters destroyed for me the serious contemplation of the work as pure art. It may not have been funny at all, but sinister, as so much of the work is. I am no ethnographer and those little heads may have the same significance as the scalps at the belt of an American Indian brave, or that of music-hall jokes about Jews and Scotsmen, but once I had seen them for what they were I could not dissociate the rather decorative effect from the teasing literal content.

With most of the exhibits there is little doubt of their significance to anyone the least learned in anthropology. Fertility rites and the various phases of devil worship—those two fundamental occupations of primitive peoples—are manifest everywhere. The fascination of this study, the growing knowledge of and acceptance of patterns of living other than our own is beyond dispute. Set against that background there is a psychological and craft interest in seeing how the peoples of these remote places express their ideas. All this interest is scientific and not artistic except in the ultimate question of the craftsmanship. I feel that the two matters must be viewed apart.

It is one of the boasts of modern art that it accepts and absorbs all men's vision. The contemporary world enables us to bring to Mayfair these expressions of the devil worship of Melanesia, and,

as though Mayfair had not enough devil worship and fertility rites of its own, we give them rapturous welcome. The trouble commences when our artists, spiritually bankrupt and in search of any new currency, begin to put these ideas into circulation as their own system of values. What is eminently right for Polynesia is obviously wrong for Paris. In the Congo and the Cameroons these works are not art for art's sake but part of the whole life of the people serving their purpose in the ritual of birth, marriage and death, keeping devils at bay, protecting living men from even livelier ghosts, ensuring the physical and spiritual well-being of the tribes. In Europe they have this scientific interest as ethnographical evidences, and—rather rarely—a certain formal curious charm derived largely from their native craftsmanship and from occasional form and pattern. Exploited by European artists there remains only the form void of all meaning. Perhaps I am flogging a dead horse, and the passion for imitating this art which once stirred jaded artists and won the admiration of jaded critics is long since past. I hope so, for then we can go to these interesting exhibitions which the Berkeley Gallery arranges from time to time, with no fear of the consequences. My diatribe is only a plea for the European tradition.

The reverse of this process is demonstrated at the exhibition of Jamaican paintings at Foyles Art Gallery, for these are paintings by native Jamaicans in the manner of Paris and London. Justifiably so, I contend, for these men have changed their pattern of thought and living to the widespread European one and their art follows it. Meantime they have the advantage of an environment of vivid and dramatic colour and a people with native beauty. These elements they have used interestingly: the things which drove Gauguin to Tahiti are natural to them. Only one of the group, Dunckly, feels back into that world of terrifying black magic of which we have been speaking, and his work becomes a kind of sub-Surrealism. Once again: Europeans please don't copy! We are indebted to the Institute of Jamaica for the opportunity of seeing this interesting exhibition of work from that country.

The temptation to follow after strange gods may arise from the sheer competency of contemporary painters. The New Year Exhibition of drawings, paintings and sculpture by XIXth and XXth century artists, at the Leicester Galleries, covers nearly every phase of the evolving tradition in England with a healthy sprinkling of French work. As one would expect, there is scarcely a single exhibit here that has not a definite place in that story, and we are able to review it from the nude of Ety, the landscapes of David Cox or John Linnell, to the abstractions of John Tunnard. One outstanding picture was the finished oil which Sickert made of the same subject as that etching which I chose last month, "The Old Bedford." It is fascinating to see how far he could carry his work and yet never lose the freshness of inspiration of his first jottings for a sketch. Another outstanding work was Mark Gertler's "Young Girlhood," a picture which has become something of a classic and which serves to remind us how powerfully this artist could present his vision, with no moment of faltering or hesitation.

Among the contemporary sculpture were three pieces by Karin Jonzen whose characteristic work in terra cotta was a great feature of a recent exhibition at the Roland, Browne and Delbanco Gallery. Of that exhibition and on this subject of sculpture I would like to pay this belated tribute to one extraordinarily beautiful little female torso by another woman sculptor, Ulrica Lloyd. It was only twelve inches high, a delicate carving in white orange wood, but it was a piece of perfect beauty. The occasion was an Exhibition of Modern Sculpture and Old Master Drawings—a daring and entirely successful combination.

Next door, at the Redfern Gallery, is an important Exhibition of French Paintings and Drawings, small works most of them, but of outstanding merit. The intimacy of this type of exhibition enables us to watch the methods of the great painters whose studies and sketches are often as intriguing as their famous finished works. A tiny study for a sky by Degas, a cat by Bonnard, or a peasant by Camille Pissarro have that spontaneity and vitality which underlies all fine work.

Is it this note we miss in such big exhibitions as the Winter Show of the R.B.A.? The walls are full of good work, the catalogue of good names. These British Artists have, whether they will or not, brightened their palettes and pursued their business under the influence of the Impressionists and Post-Impressionists. Even the most native of them, such as that band who, after the manner of good ancient Britons, have fled

(Continued on page 56)

SCOTTISH SILVER—II. 1603—1707

BY IAN FINLAY

IN the seventeenth century, the Kirk continued to be a principal source of commissions for the silversmiths, especially for the silversmiths of Edinburgh. An Act of the Scottish Parliament of 1617 ordered all parishes to equip themselves with Communion vessels, although it laid down no specific instructions as to type. The variety of shape sorted itself out into two or three well-defined forms. One, suggestive of a champagne glass, is a more delicate and slender version of the Currie cups, and is illustrated here by a cup from Dalry. The ancestor of this form is no doubt the secular wine cup adapted by the Reformed Kirk for sacred uses in its early days. A heavier form of cup may reflect the old standing mazers. It has a large bowl, well suited to minister to a congregation, and a massive stem. There are many fine examples of this form, perhaps especially in the south-east. Among them are the cups of Temple, Yester, Midcalder, Dalkeith and St. Giles', Edinburgh. Decoration on both forms of cup is either absent altogether or limited to a band on the bowl and other bands on knop and foot.

A type of Communion cup peculiar to the north-east of Scotland made its appearance probably about the middle of the century and is interesting as emphasising the link between that region and the Low Countries. It is the beaker cup. It derives from the ordinary drinking beaker of that part of Europe. Some of the cups still in use in north-eastern parishes are of foreign make. Ellon, for example, has a pair of cups, one with the Amsterdam hall-mark, the other a copy by Walter Melvil, of Aberdeen. Old Machar Church in Aberdeen has a cup with the Danzig mark apparently by Christian Junge. The beaker cup continued to be made in Scotland until well into the eighteenth century. Aberdeenshire parishes must have had a strongly conservative attachment to this form, as they seem to have specified it even when ordering their plate from well-known Edinburgh smiths.

The Kirk, however, was by no means the only patron of the silversmiths in those years when it held such stern sway in Scotland. The departure of the Court for London in 1603 no doubt had a much more discouraging effect on the arts, for Covenanting leaders such as Alexander Henderson were anything but narrow-minded bigots. The Stuarts were all shrewd patrons, and if James had remained at Holyroodhouse no doubt Edinburgh would have been much enriched. George Heriot, goldsmith to the King, followed his master south, taking the road that certain painters were to follow later in the century; but a very sound body of craftsmanship remained, called upon largely by the country lairds and rising merchant class, who had their portraits painted by Jamesone and Scougall at a time when London relied on foreign talent. Those patrons had not the long purses of the Court circle. This rather than Presbyterian prejudice explains the simplicity of Scottish silver in the XVIIth century, and aesthetically it had certain advantages.

A vessel such as the wine cup by Thomas Clyghorne of Edinburgh, which appeared in London some years ago, is not very different from contemporary Communion cups. Coconut cups seem to have been popular in Scotland, as in England. The example illustrated, from the hand of a Dundee maker, shows how much more austere the silver mounts tended to be north of the Border, but they lend a certain dignity sometimes lacking from cups with less restrained embellishments. Coconut cups were being made, in the more northerly burghs at least, throughout the century and even into the next. A much more ambitious mounted vessel of the same sort is the one known as the Loving Cup of George Heriot.

This is not the work of Heriot himself, the goldsmith and founder of Heriot's Hospital, in Edinburgh, but of another Edinburgh craftsman, Robert Denneistoun. It consists of a nautilus shell very beautifully mounted in silver-gilt and strapped to an open-work stem with engraved foot. It is in the possession of George Heriot's Trust.

Silver mounts were also applied in the XVIIth century to the most traditional of all Scots drinking vessels, the quaich. Quaichs were among the common country bowls, with their cousins the cogs and the luggies, but were generally rather shallow, with two or more projecting ears or handles. Sometimes hollowed from the solid wood, as the years went by the more usual form was "treen" construction, with the staves or sections most delicately feathered and bound with withies. Sometimes the sections were of contrasting woods, such as plane and laburnum, or even ivory and ebony. The more prized were given silver rim, foot, lug-mounts, and silver hoops might take the place of the withies. The step which followed inevitably was all-silver construction, and was undertaken first probably about the period of the Restoration. Alva Parish Church possesses a silver quaich, used latterly as a baptismal bowl, made by Edward Cleghorne of Edinburgh during the Deaconship of Patrick Borthwick, which puts the date somewhere between 1663 and 1684. It is one of a number

of examples on the exterior of which lines in imitation of the stave-joints have been engraved, perpetuating the old method of construction. One silver example is recorded in which the alternate sections are gilt, suggestive of contrasting woods.

Another type of vessel unique to Scotland, which made its appearance some time in the last twenty years of the century, is the little mug commonly known as a "thistle" cup. The shape, with its rounded foot emerging from a calyx of applied lobes cut off by a central band from a widely-everted lip, is supposed to suggest the thistle. The graceful scroll handle is ribbed. These little cups vary little, although they were made in towns as far apart as Edinburgh, Glasgow, Inverness and Aberdeen until well into the XVIIIth century. Sometimes there is a thumb-piece, or the rib-moulding on the handle is absent.



The "GEORGE HERIOT" LOVING CUP by Robert Denneistoun, Edinburgh, 1611-13

APOLLO



Top (left): COMMUNION CUP OF ELLON by Walter Melvil. Aberdeen, about 1640

Top (right): PORRINGER by Alexander Reid, Edinburgh, 1682

Centre (right): "THISTLE" CUP by Alexander Forbes, Edinburgh, 1696

Below: QUAICH by James Penman, Edinburgh, 1685



SCOTTISH SILVER



COCONUT CUP by Robert Gairdyne, Dundee,
inscribed "1612"

By the latter years of the century Scottish silversmiths were tending to conform to shapes fashionable in the south. There are in the Royal Scottish Museum two examples of the massive lighthouse sugar-caster, both of Edinburgh origin. One, bequeathed by the late Mr. J. Cathcart White, was made by James Penman in 1690; the other, lent by the Lady Vivien Younger, came from the workshop of George Yorstoune in 1694. Mr. William Stirling possesses a splendid toilet set made by Colin Mackenzie of Edinburgh in 1703 and owned by the Hon. Marion Stewart, who in 1704 married James Stirling of Keir. It is quite plain, with mouldings, but of superb workmanship. In the collection of Mr. John Noble is a well-known porringer and cover decorated in the spirit of the best contemporary southern work. A rich mesh of acanthus leaves in *repoussé* ornaments the lid and again the lower part of the body, with some delicate and at the same time deliciously naïve pouncing on the plain surfaces, while a strawberry finial in a calyx of leaves surmounts the lid. Alexander Reid made it in Edinburgh in 1682. It is probably significant that such pieces are of Edinburgh origin, for the capital was the wide-open door through which London styles penetrated into the north.

The maces of Scotland now, too, took their form from those being made in England. One indeed, the Lord President's of the College of Justice, annually carried before the Lord High Commissioner at the General Assembly of the Kirk, is a London mace of 1667. The Edinburgh city mace, however, exactly fifty years older, is by George Robertson, a leading silversmith of the capital. The right to have mace and sword borne before him was granted to the Lord Provost by James VI in 1609—one of the concessions which, like his "Baronets of Nova Scotia," James was always ready to make, since they cost him nothing and might

even bring him profit. The original mace of the University of Edinburgh was carried first before Alexander Henderson, the great Covenanter leader, and fittingly so, as he was the first Rector to take his duties seriously, in spite of his heavy preoccupations elsewhere. This mace was stolen in 1787, it is said by that notorious member of the Town Council, Deacon Brodie, executed for robbery the following year. The University of Aberdeen has two very beautiful bell-headed maces. King's College mace, 1650, is by the Walter Melvil of Aberdeen whom I have already described as the author of the second Communion cup at Ellon. The Strathnaver Cup in Marischal College is also his work.

This XVIIth-century Scottish silver is rarely ambitious. For the most part it tends to the severely practical. At the same time it offers no hint that ornament was proscribed by a fanatical Kirk, and suggests rather that the craftsmen, lacking commissions for ambitious pieces, developed the sophisticated tricks of their trade more slowly than did the craftsmen of the south. It must be kept in mind that at this time patronage was not in the hands of a nobility with the means to encourage the arts. There was a rising burgher class, but, although some of its members were already rich, they were not rich on a princely scale, while they—and the country nobility also—had simple ideas about domestic furnishings. The portraits of Jamesone and Scougall show men more notable for character and colour than for signs of cultivated taste. But it is remarkable how many good silversmiths seem to have been able to prosper, and what sound work was being produced in far-flung burghs of modest size.

I am most grateful to the Governors of George Heriot's Trust for permission to reproduce the "Heriot" Cup, to Commander G. E. P. How, R.N., for the photograph of the Dundee coconut cup, and to Mr. John Noble for agreeing to my illustrating the porringer. I am indebted also to the Ministers of Dalry, Ellon and Dalkeith and, for the remaining items, to the Royal Scottish Museum, Edinburgh.

Illustrations of the Dalkeith Communion cup made by Patrick Borthwick of Edinburgh, 1642-3, and the caster by James Penman, Edinburgh, 1690, are reproduced on the following page.



COMMUNION CUP OF DALRY by Gilbert
Kirkwoode, Edinburgh, 1617-19



CASTER by
James Penman,
Edinburgh, 1697



DALKEITH
COMMUNION
CUP.
Maker: Patrick
Borthwick,
Edinburgh,
1642-3

SHAFTS FROM APOLLO'S BOW—1. Beauty and Business.

ONE of the most delightful and altogether human side issues of the Exhibition of the King's Pictures lies in the record of the agents who in times past helped the royal patrons to acquire individual works or, occasionally, whole collections. How fascinating—and how delicate—these transactions must have been! Kingly dignity, at least since mediaeval times, could hardly haggle; and human rapacity with an exalted idea of royal revenues might well incline to take advantage of this limitation. Sometimes the stories of these sales and acquisitions, peeping from the terrifying scholarship of the catalogue, hint tantalisingly at drama but never quite lifts the curtain behind which it was enacted. Thus, we read of Rubens' "Farm at Laeken":

"offered with Aynard Collection to the Hon. Charles Long (afterwards Lord Farnborough) in 1819 for the Prince Regent, but refused."

What comings and goings, delicate innuendoes and forthright bargaining must lie behind that simple statement of bald fact! Closely linked with such matters is the subtle question of the exact boundary line between "agent," "connoisseur," "collector" and plain "dealer." In which guise did the Hon. Charles Long negotiate?

There is again the intriguing case of Joseph Smith, of Venice, by whose enthusiasms the royal collection is so greatly enriched, especially in the direction of the Canaletto paintings. Joseph Smith was no less a dignitary than British Consul at Venice. It may be that his official duties lay lightly upon him, for he must have devoted much time as well as his very considerable taste to collecting works of art. Doubtless he realised, as so many of us have done since, that fine art was a commodity as ubiquitous in Venice as the strong odours of her picturesque canals. And the Grand Tourists were tempting prey.

Just where the wealthy connoisseur ends and the dealer absolute begins is as indefinite with Consul Smith as with many another collector whose amateur status would defy the crude

measuring rods applicable in such lower spheres as cricket or lawn tennis. Gradually, however, the picture emerges of Joseph Smith established as nearly as possible to the very door of Antonio Canale's painting room in a kind of aesthetic blockade. One would like to imagine smuggled canvases being secretly lowered from back windows to waiting gondolas in the silence of the Venetian dawn, risking everything so only that they escape that eagle eye and—who knows?—save the commission.

Or was our Antonio, in common with most artists, only too willing that his highly placed guardian should transact the vulgarities of trade with the travelling milords? Canaletto's concern, all said and done, was the depicting of the veritable stones of Venice, the rendering of her waterways flecked with those tiny feathers of waves he made his own, the peopling of his painted Piazzas with tricornered gallants and hurrying duennas. So the mystery of his real relationship with the Consul remains; all our catalogue tells us is that:

"Joseph Smith, English Consul at Venice, was Canaletto's best patron, and for many years may be said to have directed his output. It was through Smith that he became known to English travellers, and it was probably he who arranged the artist's visit to England in 1746. It is safe to assume, therefore, that Smith had pretty well the pick of Canaletto's production."

With that discreet utterance the problem remains as unresolved for us as that other partnership enacted in the same city two hundred years before, with Titian and Aretino as its *dramatis personæ*. Not that the gentlemanly Joseph Smith with his dignity of office is to be compared with the blackmailing columnist whose trade in scandal paid so handsomely in Renaissance Italy; only that we wonder in both cases what intricacies of motive operated between the artist and his admirer-publicist. Was it pure friendship or unblushing business? Record has it that

(Continued on page 40)

NOTES ON THE McCANN COLLECTION OF "CHINESE LOWESTOFT"

BY JUDITH HART BURLING

Illustrations by courtesy of the Metropolitan Museum of Art, New York.

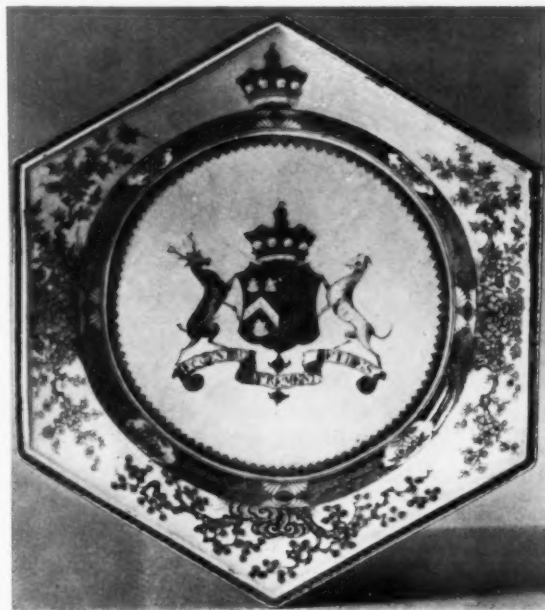
THE Helena Woolworth McCann collection of "Chinese Lowestoft" porcelain, which was put on display at the Metropolitan Museum in New York in the early months of 1946, aroused the greatest interest, and attracted an unusually large number of visitors.

Mrs. McCann was the owner of an outstanding collection of this type of porcelain and, after her death in 1938, her children formed the Winfield Foundation in her memory. The collection is so extensive that it would be almost too much for any one institution to handle, so the Foundation divided it, lending half to the Metropolitan Museum, and the other half to the Museum of Fine Arts in Boston. The portion loaned to the Metropolitan Museum alone comprises more than two thousand pieces.

Overwhelming as this number sounds, since the collection is mainly made up of large dinner services (nine of which average one hundred pieces each), the actual number of different patterns is only a fraction of that amount, and, in spite of its great charm, one might even feel that there is a certain quality of monotony about the exhibit. This, however, is redeemed by all the historical associations of the trade between China and the countries of the West, a subject which has always greatly appealed to the American imagination, and one which has even more significance to-day, since the war has brought China and the United States so much closer together.

At first, one might be tempted to include this whole group of Chinese ware as one more example of "Western influence in Chinese art," but almost immediately one rejects this conclusion. In the first place this was never a part of Chinese art, and then it never had any influence whatever on the main stream of Chinese taste. These were commercial products made purely to the order, and according to the designs, of foreign traders. If, in spite of that, the result is frequently so pleasing, that can be ascribed to the intrinsic quality of Chinese porcelain, and also the good taste and fine workmanship of the Chinese potters and decorators, who frequently redeemed an otherwise commonplace design by some charming touch or by the addition of beautiful borders.

There has been an extraordinary amount of confusion and misunderstanding in regard to this ware, especially in the United States. In 1863 William Chaffers in his book *Marks and Mono-*



HEXAGONAL DISH with the arms of the third Viscount Townshend (impaling Harrison). Made in China for the British market in the second quarter of the XVIIIth century



INTERIOR OF A PUNCH BOWL decorated with a marine subject, made for Edward Butcher in Canton, mid-XVIIIth century

grams on Pottery and Porcelain, classed Lowestoft ware as "hard paste porcelain" and mistakenly attributed all the Chinese ware of that type to the Lowestoft factory in England.

Since then the actual facts have been clearly demonstrated again and again: that there was a small factory in Lowestoft in England, where a certain amount of soft paste porcelain was made between 1756 and 1807. Some of the set pieces were decorated with Chinese designs, while on others the decoration was similar to the English motifs on the export porcelain from China destined for the British market. Most of the productions of this factory, except for pieces which carried such inscriptions as "Made in Lowestoft" or "A trifle from Lowestoft," bore marks which were imitations of those on the wares of other English factories, or on Chinese pieces.

Nevertheless, a quite amazing and incredible amount of confusion and misconception still persists about this porcelain. For instance, visiting the collection at the Metropolitan, we frequently found people who were pointing out certain pieces as having been made in England, while others were made in China. Also there were attempts to designate some as "hard paste" and others as "soft paste."

Even those who had fully grasped that these exhibits were all made in China still frequently felt that they were "Oriental" Lowestoft, as distinguished from some superior brand of the same porcelain that had been made in much larger quantities, and in much finer quality, at Lowestoft in England.

Many attempts have been made here to avoid this confusion, and to label all these wares "Export porcelains" or "Chinese Export Porcelains," but they have met with little success. Mr. J. Lloyd Hyde, a leading American authority on this type of porcelain, has apparently subscribed to the Chinese theory that "it is better to bow the head than to knock it against the eaves," and he comes out flatly with the statement that it is useless to try and overcome this deep-seated error. As proof of this he has simply named his book *Oriental Lowestoft*, abandoning all efforts to discard that unfortunate misnomer.

APOLLO



PUNCH BOWL, with scenes from a fox hunt. Made in China for the British market in the last quarter of the XVIIIth century

PUNCH BOWL, with Chinese decoration, probably made in China for the British market in the third quarter of the XVIIIth century



SALT CELLAR, gravy bowl, soup dish and tureen of the XVIIIth century, made in China for the Portuguese trade

“CHINESE LOWESTOFT”

When one is forced to concede the utter impossibility of establishing the truth even in regard to such an easily proved and concrete matter, it is easy to feel rather pessimistic about the feasibility of clearing up the misconceptions and misunderstandings that arise among peoples and nations in regard to more serious and complicated questions.

There is still another element of confusion to be added to the strange history of this export porcelain. The fact that the wares were shipped from Canton has given rise to the general idea that the porcelain was made in Canton. Actually it was only decorated in that city, from where it was then shipped to all parts of the world. Canton did not have the necessary deposits of kaolin and petunze which are essential to the manufacture of true porcelain, and the only ceramic wares made in the Kwangtung area were different types of pottery and stoneware.

The bodies of the “Lowestoft” porcelains were all made in Ching-têh-Chen and then shipped to Canton to be finished. Many of the earlier porcelain wares made for export were completely made in Ching-têh-Chen with foreign decoration, armorial crests, etc. This includes all the export porcelains that were decorated only in underglaze blue, as Canton was not equipped to handle such work.

Later, when the different foreign countries had been given the right to establish their “hongs” in Canton, the only port from which they could carry on trade with the Chinese Empire, this business of exporting chinaware assumed huge proportions, and it was found that it was more practical to have the decoration carried out in Canton under the supervision of the foreign traders.

As far as the Chinese were concerned there was never any confusion about this matter. They class all this type of porcelain as “yang ts'ai” (foreign colours), and, generally speaking, were only interested in it as a commercial product. Very few of them admired it, and porcelain fanciers completely ignored it. Consequently it is considerably more difficult to find specimens of this porcelain in China than in almost any other country. Occasionally one comes across single bowls, pitchers or plates, but we have never seen a single complete tea or dinner service in any part of China. Should any such ever turn up it would be because it had belonged to some foreign resident.

On the other hand, so widespread was the export trade from China that in almost every country of the world—not only England and the United States, but France, Holland, Spain, Portugal, France, etc., and even in the Philippines, Turkey, India, Siam, Persia, these wares which the French call “Porcelains des Indes” can be found.



TUREEN, with arms of Sylveira made in China for the Portuguese trade, XVIIIth century



PLATE from a dinner service, probably made in China for the Portuguese market in the third quarter of the XVIIIth century. The design inspired by Meissen porcelain

While this trade declined greatly after the East India Companies ceased to function in the early XIXth century, the Chinese still continued to export a certain amount of this Canton decorated ware to outside countries. In recent times the white porcelain bodies, in some cases, came not only from Ching-têh-Chen but from Japan as well. However, the whole business steadily declined, and long before the war it had practically completely ceased.

When we were in Canton, in 1938, we visited the factories at Honam, just across a bridge from the city of Canton itself, where the work of decoration and refiring had been executed. We noticed the large mounds of broken shards, and asked a Chinese, who had once been part owner of one of these kilns, whether there had been a great deal of breakage when they were refired after having been decorated. He said, in a very matter-of-fact way: “More than half of them always broke.” Fortunately, the ware was so cheap that in spite of this, and the long sea voyage, they could still be sold very advantageously.

When the Chinese dealers realized that Americans were prepared to pay high prices for old specimens of this ware with American eagles and other American designs, there was a certain flurry of activity in Canton. There were still large stocks of plain white dishes, or pieces with simple underglaze blue designs on them, and to these they added the desired emblems. Since the porcelain itself was of the correct period, and the work was usually skilfully done, detection was quite difficult. While a few dealers made money in this way, the output of such half-forgeries was comparatively small. Before the war one dealer amusingly expressed to us his concern because the best man they had for this type of work was so old that he would not be able to carry on much longer.

This ware, whether we refer to it as Chinese Lowestoft or export porcelain ware, is not always decorated with foreign designs and emblems. Often the decoration is purely Oriental (Chinese designs having been much admired in Europe). What really distinguishes these pieces is their shape; for instance all plates with flat rims, (Continued on page 40)

THE COLLECTION OF SIR HARRY and LADY HAGUE PART I.

BY M. JOURDAIN

IN their collection of furniture, Sir Harry and Lady Hague have concentrated their choice on pieces chiefly of English origin, dating in the main from the late Stuart to the middle Georgian period. In choosing the objects to be illustrated from this large collection, the most representative pieces have been emphasised. The silvered frame (Fig. I) belongs to a type of carving associated with Grinling Gibbons and with his highly skilled "principal journeymen" such as Laurent of Mechlin, first introduced into England in Charles II's reign, and admired for "curiosity of handling." In this carving, in which *putti* and eagles are introduced, two *putti* clasp shields bearing the initials W.R. and M.R., beneath a royal crown, which would date it between the Revolution of 1688 and the death of Queen Mary in 1694. On the shield borne on the back of another *putto* is the lion rampant, for Nassau.

Towards the close of the XVIIth century a brilliant note of colour was brought into the decoration of rooms by the introduction of lacquered cabinets, decorated in gold, and mounted on openwork stands of softwood,



Fig. I (above).
Carved and
silvered frame.
Type of carving
associated with
Grinling Gibbons.
William and Mary
period
(1688-1694)



Fig. II (left).
Lacquer cabinet
on carved and silver
stand, circa 1685.
The silvered cresting
adds to the effect



Fig. III (right).
Single chair
(part of a set)
carved in fine
petit point
needlework.
The embroideries
may have been in
the possession of
Richard Chicheley,
died 1738

SIR HARRY AND LADY HAGUE COLLECTION

carved with acanthus, and gilded or silvered. The stand of the lacquer cabinet (Fig. II) is more refined than the first experiments dating from Charles II's reign. The deep apron, centring in a standing figure, corresponds in design to that of a stand of a black lacquer cabinet at the Vyne,¹ but the treatment of the legs is different. The silvered cresting, placed on the cabinet without any fixing, adds to its effect.

The two small bureau-bookcases (Figs. IV and V)

The fine *petit point* coverings of a settee, six chairs, and stools, which came originally from Padworth House, date from the period when needlework was, according to Tindal, a favourite occupation of "all ladies of distinction throughout the kingdom, and so fashionable was this labour of a sudden grown that not only assembly rooms and visiting rooms, but the streets, the roads, nay even the playhouses are witnesses of their pretty industry." The coverings of the settee and chairs possess the



Fig. IV. SMALL WALNUT BUREAU-BOOKCASE, circa 1700



Fig. V. SMALL BUREAU-BOOKCASE in scarlet japan. Early XVIIIth century



Fig. VI. THE BOOKCASE in Fig. V, with cupboard door open

are each surmounted by an upper stage with a moulded arched cornice. One, which is overlaid with figured walnut, has the drawer in the desk section fitted with knob handles, while the drawers of the lower stage have brass pear-drop handles. The hinged writing flap encloses shaped drawers and pigeonholes. The second bureau-bookcase is decorated with japan of a bright, sealing-wax colour, and with small scale ornament in slight relief in the Chinese taste. The inner face of the cupboard door is ornamented with a spray of flowers. Within the cupboard are small drawers and shelves; below is a slant-front desk, fitted with drawers and pigeonholes. There are three drawers and a folding slide in the lower stage, which rests upon gilt claw and ball feet.

fresh colouring and informality of fine English work of this period. The subject on the back of the settee (Fig. VII) is the visit of Esther, supported by her ladies, to Ahasuerus, who has risen from his throne and stretches his sceptre towards her. The shape of the scrolling arms of the settee also dates from this period, but the needlework covering it is cut from a larger panel and is adapted to its form. Among the Biblical subjects worked on the chairs are Daniel in the lions' den, Christ at the well, and the two spies bearing a cluster of grapes. The secular subjects include Pyramus and Thisbe, and two figures in contemporary dress (Fig. III) beside a two-tiered fountain. There is no definite information about the worker of this set, but Richard

Chicheley, Fellow of All Souls, who married one of the Padworth heiresses, left in his will (1738) some embroideries to his widow and these may have included this set of *petit point* seat coverings. The underframing of mahogany is in the mid-Georgian style, and was also employed in a fire screen which stood, with this set, in the great room at Padworth.

¹ Illustrated in the *Dictionary of English Furniture*. Vol. I, p. 159.



Fig. VII. SETTEE covered with fine *petit point* needlework "... originally at Padworth House, dating from the time when needlework was the favourite occupation of ladies of distinction ..."

"CHINESE LOWESTOFT"

—continued from page 37

needed in the West for condiments, were made for export ware, since Chinese plates are always rounded, the sauces and condiments then being served in separate saucers. The same applies to all cups with handles, all dishes in purely Western styles, coffee and chocolate pots, sugar bowls, sauceboats, and all the other things for which the Chinese had no use. In fact, speaking generally, one may almost say that all porcelain painted in Canton comes under this heading, since it was never much in demand among the Chinese and was always made entirely for export.

The Chinese could not take these pieces very seriously. Not only did they not conform to their standards of beauty and correctness in design, but also, for the most part, such export ware was of a coarser and heavier quality than could be accepted by a Chinese connoisseur, and the porcelain was seldom white but rather of a greyish or bluish mottled tone. This state of affairs was less due to accident than to deliberate design on the part of the exporters. They soon found that there was much less breakage in the refiring, as well as during the long sea voyage to the country of destination, when coarser, heavier ware was used, and also that it provided better ballast for their ships. The persons to whom it was to be sold had not cultivated the same taste for fine thin porcelain as had the Chinese, so that any loss in quality was more than compensated for by the many obvious advantages.

The history of the China trade that was carried on from the "hongs" of the different countries in Canton has been often told, but it is such a fascinating tale that one can hear it again and again, and it is this whole drama that is evoked by this "Chinese Lowestoft" exhibition. For Americans it brings back again memories of the time when the country was not yet industrialised, and when its people longed for the household goods and luxuries that they were unable to produce. It brings to mind the young men (many of them hardly out of their 'teens) who sailed from the eastern ports of America to China to bring back the articles for which there was such a demand among their countrymen. Their main difficulty at that time was the fact that the Americans had neither the money nor the goods which would enable them to pay for the Chinese wares. This led to a frantic search with the young American sea captains scouring the northern waters for furs, and the South Sea Islands for products such as sandalwood, which the Chinese would be willing to accept as barter. Eventually when many such sources of supplies appeared to be exhausted, the pleasing discovery was made that New England

was able to grow a root called ginseng, which the Chinese highly valued for medicinal purposes, and of which they were willing to accept almost unlimited quantities in exchange for their goods.

This trade in export porcelain between the United States and China was carried on for over a hundred years, and it constitutes one of the brightest pages in the history of the relations between China and the Western world. Not only was it a highly profitable one for all parties involved, but the Western traders learned that the Chinese merchants scrupulously fulfilled all obligations, and that their word meant more than any written contract.

One of the great charms of collecting is that one learns to understand the life of the people of a different period or country, and a study of this export porcelain throws new and thought-provoking lights on the history not only of China, and of the relations between China and the West, but also on the lives and needs of the people living in the different countries for which it was made.

The greater part of the McCann collection consists of pieces made for the British market. These include what are perhaps the finest pieces of all—the large punch bowls with hunting scenes. The next largest group comprises those made for Portugal, which contains some fine dinner services in European style. There are very few pieces with scenes of "galanterie" or with religious motifs, in this display. For the most part the exhibition gives an impression of domesticity, of serene well-ordered homes, and of a security and continuity far removed from our own troubled times.

SHAFTS FROM APOLLO'S BOW

—continued from page 34

Titian's portraits were the only thing Aretino ever eulogised without cash payment for his pains; but who now shall say what happened when he engineered the transaction which transferred the "Annunciation" over the price of which the nuns of Murano were haggling to be a "present" to the Empress at four times the disputed figure. Aretino was not the man to accomplish such a delicate operation without getting what in graceless modern idiom is called a "rake-off," as, indeed, why should he since Titian lived like a prince largely by his aid!

The two instances open a vista of possibilities. A specific study of deals and dealers might well be added to the curious literature of the fine arts; and if in its pages the love of beauty danced a *pas de deux* with cupidity that would be no new thing for the cynic to whet his knife upon.

A NOTE ON WATTS' PICTURE—"OLYMPUS ON IDA"

BY KERRISON PRESTON

THIS oil painting on canvas, 4 ft. 10 in. high and 3 ft. 5 in. wide, was painted in 1885. The oil sketch for it in 1883, 2 ft. 2 in. high and 1 ft. 9 in. wide, is in the Watts Gallery at Compton in Surrey. The large picture formerly belonged to Mr. W. R. Moss, and Watts wrote to him on January 5th, 1890, as follows:

"My picture of 'Olympus on Ida' I regard as quite one of the best I have ever painted. I have tried to express without attributes the different characteristics of the three goddesses, and by the colour and qualities of surface to suggest a certain sense of the celestial perfume accompanying them."

The *Athenaeum* printed the following criticism when the picture was first exhibited with the title "The Judgment of Paris":

"Mr. Watts' single contribution is, indeed, a picture to which the visitor should direct his attention, for it stands out a work of high intellectual power and technical value. It represents 'The Judgment of Paris' (57). The divinely tall, stately goddesses stand side by side before Paris in a golden haze, which is suffused with their own radiance; their feet are on a cloudy floor far above the earth. Juno is in the middle, and is letting fall the red drapery from her waist while she draws off a white garment from her head. The figure of Pallas has an almost silvery sheen when placed in contrast with the golden flesh of the Queen of Heaven and the rosy Venus on Juno's left. Venus's long pale auburn hair trails about her shoulders and body, and is her only covering. Mr. Watts has made his goddesses, even the soft-limbed Venus herself, stalwart, and though Pallas is slender, her limbs and torso are grand in proportions and contours. The faces are dignified, and the attitudes are those of dwellers on the heavenly floor."

It is incorrect to say their feet are "far" above the earth, except in the sense that a mountain top is high above the surrounding country. The cloudy floor is on Mount Ida, and the rocky height is clearly seen in the light brown soil beneath the feet of Juno and Minerva, while the foremost foot of Venus with spread toes grips the invisible earth, hidden by heavenly cloud. Below her is seen the darker brown precipitous rock of the mountain, and beyond to the right the stem of a tree is silhouetted against the distant plain stretching to the horizon.

Watts as a colourist is seen at his best here, with scope for his favourite golden glow round Juno's head pervading the whole, and the iridescent rainbow hues radiating to the upper corners, from Minerva bathed in soft concentric circles of myriad blended colour, and from Venus in equally lovely diagonal lines of atmospheric light. He loves the broken colours he can apply with the Grecian sense of beauty to the lines and folds of the three discarded garments, drawn from memory of the Elgin Marbles, silken draperies of white with bluish shadows, pale gold interwoven with silver, and low-toned crimson orange. The exquisite harmonies of the flesh tints contribute to the

definite individuality of each goddess, her different personality being portrayed as distinctly in colour as in form.

This ancient allegory, or fairy tale, from Greek mythology has an immediately acceptable significance, which suits Watts' art and paradoxically brings out a fresher originality in his painting than his own original fables of "Time, Death and Judgment," and the rest. That fine artist and critic, Mr. Graham Robertson, wrote of Watts in *APOLLO* (December, 1938) that his pictures were like Titians and Tintoretos, and there was certainly no other painter of his time who could come so close as Watts to the great Venetians. But here, in this much-painted subject of the Judgment of Paris, Watts accepts the challenge to ignore the

old masters and be himself alone. There is no vestige of Venice in this. The influence comes from Greece rather than Italy, and if the drawing of the draperies recalls the Parthenon the arrangement of them is wholly his own, and nobody else contributed to his imagining of so entirely new a treatment of the story, centuries old, pictured by countless artists through the ages. It has often been treated as an essentially sensual subject, with opportunities for painting voluptuous female nudes offering their attractions to an ardent young man, but Watts, fully conscious of sensuous charm in beauty unadorned, shows also eternal values in the temporal tangible flesh. He interprets the human forms of god-like bodies in terms of the heavenly heights of Olympus. There never were nudes more delicately portrayed, with reverence for the body as the temple of the soul, with the warmth of flesh and blood, in shapely form, desirable and perfect. But there is something more real than realism in this, an underlying quality beneath the glowing surface, some everlasting virtue shining through the flesh; no stern ascetic conflict of body versus soul, but god-like human beauty of body and soul in one. Power, success and domination come from Juno, Queen of Heaven. Books and pictures, all the arts of peace and war, are offered by Minerva. But love, both

sacred and profane, are embodied here in Venus, and it may well be said, "The greatest of these is love." Watts would not deliberately Christianise a pagan story. With his motto, "The utmost for the highest," his aim was always eternal truth, into which the true elements of all religions could be fitted. The large-hearted generosity of his character gave him a noble view of love, and at the time when he was painting this picture he had much in mind the admirable lady he married in the following year.

The year 1885 was an important one for him. After the success of his recent touring exhibition in America, he was at the height of his fame on both sides of the Atlantic, and he was chosen out by Gladstone as the first painter to whom the honour of a baronetcy was offered. He refused a title, but continued to paint with undiminished vigour of mind and soul until he died nearly twenty years later.

(Continued on page 55)



G. F. WATTS. By Alphonse Legros, 1837-1911

CHINESE JADE CARVING—PART II

BY VICTOR RIENAECKER

IT needs to be borne in mind that the ancient craftsman not only worked as technician but also "performed a priestly function." He was never merely a superficial decorator, as he became in modern times; for his work always had an informative purpose. Ideographs were his ornaments. In general, first in importance were the animal forms. In China, through all periods, that king of supernatural creatures, the Dragon, became and has remained throughout his long history the symbol of Omnipresent Deity. The Dragon was first identified with the Heavens and was often depicted as part animal and part cloud. (See Figs. VIII and IX, Part I.) Frequently and appropriately, we find it framed by two concentric circles by which, symbolically, Heaven was also defined. Sometimes the Dragon was so contorted as to resemble a bird in silhouette. This ornamental marriage of two forms is in itself also symbolic, and forecast all the latter-day combinations of Dragon and Phoenix, *feng-huang* or Red Bird, which represented literally the marriage of the Emperor and Empress. With a people who recognised no difference between history and myth, it is to be expected that many birds and animals assumed characteristics with no sharp line dividing the natural from the supernatural, the real from the imagined. Thus the tiger may occur with or without a tufted tail, with or without wings, sometimes with horns and sometimes with an almost human face (cousin to the leonine sardula and griffin). Early human



Fig. X. ONE OF A PAIR OF SONOROUS JADE STONES, dated A.D. 1717. Length of top arm, 13½ ins. Length of short arm, 10½ ins. By courtesy of John Sparks Ltd.



Fig. XI(a). PAIR OF WHITE JADE DISHES, side view. XVIIIth century. Diameter, 7½ ins. Height, 2 ins. Lord Cunliffe Collection

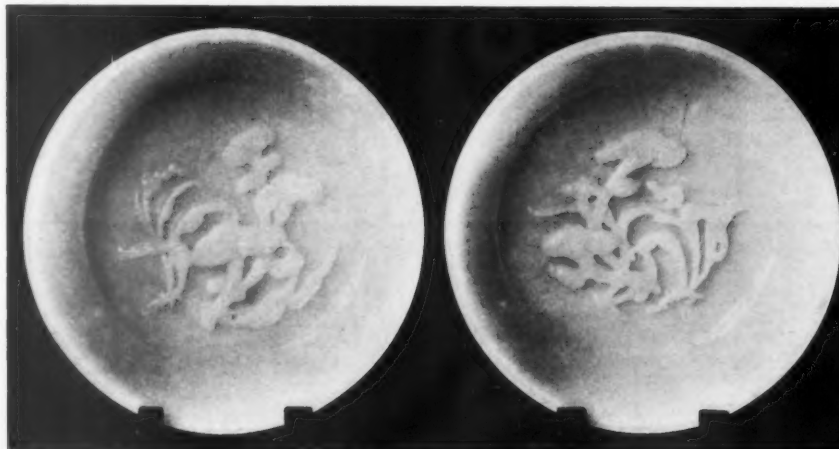


Fig. XI (b). PAIR OF WHITE JADE DISHES showing interior carving in relief of Sacred Fungus. XVIIIth century. Diameter, 7½ ins. Lord Cunliffe Collection

types are usually hairy and often winged. We find them supplicating or attempting to appease dragons and rhinocerosi. A bird may be seen teasing a fox, in which we recognise a hint of contemporaneous folklore. It illustrates the familiar concept of the spirit making fun of the flesh. A tiger and a deer (both winged) might be found shyly flirting; and (remembering that these opposing pairs are always male and female) here is a precise iconographical parallel to *Siva* and *Parvati* in Indian art.

In the Chinese mind, the following were associated:

The East with the Blue dragon;
The West with the White tiger;
The South with the Red bird;
and
The North with the Black warrior (tortoise-and-snake).

CHINESE JADE CARVING

Opposed, even as East and West, are the blue and white of the dragon and tiger emblems. This contrast is one of colour versus non-colour. Again, as South and North are opposed, so are the red and black of the bird and tortoise emblems. This is the opposition between light and darkness. These opposites possess an inner meaning which may be interpreted: Blue as a colour (Sê) represents the World; white lacking all colour—or suggestion of the world—represents Heaven. Red indicates the heavenly Light; and black, the spirit of Darkness. The colours as it were amplify the meanings implicit in the animal symbolism. Thus red is the conventional colour for the sun, and also the traditional colour for the Chinese bride's wedding dress. When the bridegroom, symbolically yang, the Sun, weds the bride, symbolically yin, the Earth, red proclaims the divine character of the union. Death is similarly considered a sacred union, a marriage of the worldly soul with the other-worldly spirit; and thus a red covering is even to-day placed over the coffin in a Chinese funeral procession. The symbolic use of red in weddings and funerals parallels the use of the symbol of the hollow square-in-circle in both weddings and funerals.

The Chinese carvers of jade exulted in their cunning and imaginative exploitation of the intermingled colours often found in a single piece. These colours are not used in the frigid and severe way so beloved in classic Greek times, but seem to occur almost accidentally and without calculation, so happily do the various details appear to take form. As Cecil Thomas has pointed out—"This result is not obtained by any haphazard means, but is the result of a great tradition handed down from generation to generation, from a craftsmanship built up on a great respect for the material, and perhaps by an even greater respect for the dignitaries for whom they were made." The lapidary took the lump of jade in its rough state, and, noting carefully its various tints and figurings, used his intuitive knowledge of their probable

direction, depth, and effect, to contrive a design based upon these fortuitous features. The finished carving, which had called into play the highest imaginative powers of the artist-craftsman, thus

became in the truest sense sculpture in miniature, with all its forms and subject-matter accented by colour as though painted by the hand of Nature herself. Thus, a piece of white jade with brown and green markings might be carved in such a way that a figure or animal would be brown, a landscape conventionally drawn would occupy the white area, with perhaps the patch of green to represent a tree; and the whole executed with such consummate skill as to be astonishing. It is this unique quality in many Chinese jade carvings that gives them their great value and rarity; though, of course, a piece of a single colour of exquisite purity may be so finely carved as to place it in the highest category of glyptic art.

The method by which this work was produced was very primitive and offers an interesting analogy with that employed in ancient Greece, Rome, India, and



Fig. XII (a). YEN SHAN (INKSTAND MOUNTAIN) SCREEN for an inkstand. Cream white jade almost covered with veins and powdered with bright, light brown specks having the appearance of gold dust. Height, 4½ ins. Probably late T'ang period. (With acknowledgments to "The Burlington Magazine")



Fig. XII (b). YEN SHAN (INKSTAND MOUNTAIN) SCREEN for an inkstand. Cream white jade almost covered with veins and powdered with bright, light brown specks having the appearance of gold dust. Height, 4½ ins. Probably late T'ang period. (With acknowledgments to "The Burlington Magazine")



Fig. XIV (a) and (b). Front (left) and back of JADE DRAWING of Tsze-Kong. XVIIIth century. By courtesy of Liberty & Co. Ltd.



Fig. XVI (above). PAIR OF DARK GREEN JADE BEAKERS. XVIIIth century. Height, with stands, 11½ ins. Stands of ormolu. By courtesy of John Sparks Ltd.

Fig. XV (left). GREEN JADE VASE with inscription on neck. XVIIIth century. Height, 17½ ins. Body, major axis, 8½ ins.; minor axis, 6 ins. Mouth, major axis, 5 ins.; minor axis, 4 ins. Lord Cunliffe Collection

probably all those other countries whence hard stone carvings come. The essential tool (see Fig. I, Part I) is a disc revolved in a primitive form of lathe, which, in the Chinese case, is operated by two treadles connected over the pulley by means of a belt. As one treadle is depressed, so the wheel is made to revolve in one direction, and as the other treadle is depressed in turn, so the direction of the revolution is reversed. The wheels are of metal and the abrasive powder is corundum or sand. Having sketched the design on to the rough stone with brush and paint, all superfluous material is drilled and ground away. Large discs are used for this initial work, incisions being made and fragments broken off. The drilling of the holes is by means of a stick and a transverse leather thong. Smaller discs are used to model the details, which are completed with pencils of wax and fine sand; while the final polish is obtained with a pointed piece of bamboo covered with leather. These primitive methods are in use to this day in China, and considerable time is required to produce even an insignificant piece of work.¹

The finish of the detail is the best means of assessing the quality of the carving, apart from considerations of design. In the highest grade work all the minute hollows, lines and shapes are polished as exquisitely in their inmost recesses as are the more obvious parts which are easily reached by the big polishing tools.

There is the legend of Hou Tao Hua, a Taoist in the time of Kaiyuan of the T'ang dynasty, who left Kunlun and stayed at a Taoist temple in Hanchung to complete his studies. One evening he was seen the worse for drink and continually bowing to the heavens. The morning after, having purified himself, he cut off all the branches from a tree standing in front of the temple. In the carving (see Fig. XII (a)) he is seen with the pruning-knife in his hand. To his watching and enquiring brethren he said that he was preparing for his ascension into heaven; and Hou Tao Hua smiled and bowed to the mocking audience. A few days later he was discovered sitting on the top of the tree, storks

flying about him and music sounding from the clouds, and to the now contrite observers Hou Tao Hua smiled and bowed as before. Presently he was seen (see Fig. XII (b)) departing to the celestial regions, to be seen no more (see the *Li sen chuan*).

The use of sonorous stones is mentioned in the "Tribute of Yü." In the Shu Ching and in the Shang Shu occur the expressions "to strike the stones" (*chi shih*) and "to tap the stones" (*fu shih*). A curious development of this custom was the conversion of the ceremonial jade axe (*yu ch'i*) into a musical device of the percussive type (*wu ch'i*). In the "Development of Sacrifice" (*Chi T'ung*) of the Chou Li mention is made of red shields, jade axes and ceremonial caps which were worn during grand military dances. The axes had a small bore near the top as if handles were to be inserted. When used for dancing, the jade axe was suspended by a silk cord passed through the bore; and it was struck by a small wooden hammer. Confucian temples had jade chimes (*ch'ing*), some in the L shape (see Fig. X) but with an obtuse angle, and others in the form of a flattened bell. The use of jade objects as musical instruments has been continued down to the present time. The mythical "Yellow Emperor," Huang-ti (2697 B.C.), is traditionally credited with being the founder of the Chinese music system. By means of bamboo tubes he is said to have devised the "Twelve Regulations of Music," the "Six Upper and Six Lower Musical Accords or Notes." The Chinese octave was divided into twelve notes with the following curious nomenclature:

| SIX UPPER MUSICAL ACCORDS | | | SIX LOWER MUSICAL ACCORDS | | |
|---------------------------|---------|--|---------------------------|---------|--|
| The Yellow Tube | A | | The Great Spine | E | |
| The Great Arrow | B | | The Double Tube | F | |
| The Lady Bathing | C | | The Middle Spine | F sharp | |
| The Flourishing | | | The Forest Tube | G | |
| Guest | C sharp | | The Southern Spine | G sharp | |
| The Foreign Law | D | | The Responsive Spine | A | |
| The Unshot Arrow | D sharp | | | | |

CHINESE JADE CARVING

Although the octave in China was divided into twelve notes, a ritual set of sonorous stones or barrel-shaped bronze bells (*P'ien Ch'ing*) consisted of sixteen pieces hung in two rows. These included the complete octave with the addition of the four top notes of the octave below. In earliest times, the stones and bells varied in size according to the pitch of the note; but after about the Sung period (A.D. 960-1279), the pitch seems generally to have been obtained by varying only the thickness of their substance, while their general dimensions remained approximately the same for all the notes. Later examples of sonorous stones, like that represented in Fig. X, which is of the K'ang Hsi period (A.D. 1662-1722), were frequently decorated with finely incised and gilt dragons or other motifs. Often these stones would be given as birthday presents or congratulatory gifts, because the word "Ch'ing" puns with another character for "Ch'ing" meaning good fortune and happiness, etc. Thus the phrase "Chi Ch'ing," "to strike the musical stone," is equivalent to "May Blessings attend you," or "Good Luck and Best Wishes"; and a sonorous jade was sometimes a part of a Pekin bride's dowry. Fig. X illustrates one of a pair of sonorous stones of green jade. Both bear the same inscription on their edges, which reads—"K'ang Hsi Wu Shih Wu Nun Chih," meaning "Made in the fifty-fifth year of K'ang Hsi" (i.e. A.D. 1717). The darker of the two stones bears the note-name "Hwei P'in," or "The Flourishing Guest" (i.e. C sharp, and the fourth of the six upper musical "accords"); while the lighter one bears the note-name "Ying Ch'ung," or "The Responsive Spine" (i.e. A, or the last of the six lower musical "accords").

The reign of the Emperor Ch'ien Lung (A.D. 1736-1795) has come to be associated with the most beautiful and incredible work ever executed in jade. This Emperor seems to have had a preference for the purest white jade (see Figs. XI and XVII), probably because it revealed delicate low relief carving better than coloured jade. He composed many short verses about small specimens which he was wont to bestow as marks of special favour. The Emperor's example became a general practice. Any jade carvings, signed by Tsze-kong, the renowned lapidary, are generally the Emperor's own poems, as this craftsman was employed by him. Fig. XIV (a) and (b) illustrates such a tablet (copied and enlarged by a Chinese artist); and on the back is the royal poem with Tsze-kong's signature in the left-bottom corner, while the front shows his design illustrating the poem. The following is a literal translation:

"Magnificent and brilliant as the autumnal chrysanthemums, beautiful and luxuriant as the vernal pines is this Goddess of the Lu-lo, like as the drifting clouds eclipsing the moon, and the rustling winds whirling the snow are her



Fig. XVII. ORNAMENTAL WHITE JADE BOWL.
XVIIIth century.

By courtesy of Charles Nott, Esq.

graceful movements and winning manners."

Lord Cunliffe's large green vase must have been a palace ornament and held in high regard by the Emperor because it bears his poem engraved upon the neck (see Fig. XV). The characters, which were gilt, the better to render them visible against the dark ground, have been rendered as follows:

"The t'ao-t'ieh is frequently seen as a decorative emblem on treasured antiques. It warns you to be ever on your guard against over-indulgence in food and drink; whenever you see this symbol on a fine vessel, remember that on your remembering this warning depends your peace of mind or your shame.

"A poem composed by (the Emperor) Ch'ien Lung in the summer of the I-Yu year" (i.e. A.D. 1790).

On the base are six characters reading:

"An antique in the collection of Ch'ien Lung."

Early Chou books, and a bronze inscription, tell us that the Shang people towards the end of the dynasty were besotted with drink from their ruler down, and that was why the Chous were given the divine command to conquer them.² This may have been partly war propaganda; but it is certainly true that the Chous were a ruder and less civilised people and used intoxicating liquor less than did the Shangs. Coming into contact with the urban luxury of the Shang aristocrats, the Chous looked upon it as sinful and decadent.³

The t'ao-t'ieh is defined in Chinese dictionaries as (a) the name of a minister banished by the Emperor Shun, (b) a fierce, greedy, fabulous animal with head but no body, and (c) a savage tribe noted for its greed and avarice.

The skilful lapidaries of the Ch'ien Lung period to a large extent followed existing models in designs and shapes, but with what Laufer has called "creative reinvention" of their own. Their reproductions of the shapes of ancient bronzes, such as tripods, wine jars, wine cups, libation cups, were beautifully executed. In this work the Imperial atelier, *tsao pan ch'u*, located inside the Palace, set an example of lively artistic conception and the highest grade of workmanship (see Figs. XVII and XVIII). In no other material has the cultured taste of the Chinese found more natural expression from earliest days until modern times than in jade carvings. During the last three or four centuries, Cantonese carving of jade is generally a direct transcript of nature, whereas Pekinese craftsmen show a partiality for the curious and interesting. When the Chinese succumbed to Western commercial influences, they became demoralised and their work is but a ghost of its former beauty. As W. Blake wrote:



Fig. XVIII. DARK GREEN JADE ALTAR SET OF THREE PIECES.
XVIIIth century. Koro and Cover: Height, 5½ ins.; width, 1½ ins. x 1 in.
Vase: Height, 5 ins.; width, 1½ ins. x 1 in. Box and Cover: Height, 1½ ins.; width, 2½ ins. x 2 ins. Lord Cunliffe Collection

OLD IRISH GLASS

BY G. BERNARD HUGHES

THE early history of glassmaking in Ireland is unknown. That glass was used by the early Irish is proved by an old manuscript in which the illustrious Vth century St. Columcilla stresses not only the transparent quality of glass but also its purity. Approaching days less ancient, there still exists an Irish deed dated 1258 recording the name of a glassmaker; a similar reference occurs in 1319. Thenceforth until the end of the XVIth century a small amount of glass was made in Ireland, mostly for glazing purposes. The entire productions of these early years have perished.

The industry is known to have existed in 1575, when the privilege of operating a glass-house was granted only after earnest petition to the English monarch. In the Patent Rolls for 1588 appear lengthy documents written by Captain Thomas Woodhouse, who had established furnaces for making drinking glasses. He made humble suit to Queen Elizabeth for the sole rights of manufacturing glass in Ireland: early in the following year he was granted an eight-year monopoly of the Irish glass industry. This monopoly was apparently sold to George Longe a few months later.

Longe, writing to Lord Burghley, promised Queen Elizabeth not to keep "more than two glass-houses in England, but will set up the remainder in Ireland, whereby the woods of England would be preserved and the superfluous woods of Ireland wasted, which in time of rebellion Her Majesty has no greater enemy there." Longe offered, should the patent be granted, to reglaze free of charge and with superior glass any of Lord Burghley's buildings! He also suggested that every glass-house operating in Ireland would be the equivalent of twenty



A CUT GLASS BOWL with turn-over edge standing on three plain feet, 1780-1790



HEAVY MOULDED CANDLESTICKS with urn-shaped stems and square bases. The outer examples have plain sockets with loose sconces. Early XIXth century

men in garrison. Longe continued in business for some years, occasionally granting licences to others. It is due to this master craftsman that glass-making became an established craft in Ireland.

During the reign of James I, glass-making continued intermittently until 1622 when a glass-house was built at Ballynegery. The following year the small town of Birr was supplying Dublin with drinking vessels and table ware. Sir Percival Hart obtained a 21-year licence in 1634 giving him a monopoly for making black glass drinking vessels in Ireland. Forest wastage was so extensive that in 1641 the Government prohibited the felling of trees as fuel for the Irish glass furnaces. In 1667 Ananias Henzy, a glass-maker from Stourbridge, erected a glass-house at Portarlinton: some of his wine glasses and tumblers still remain.

A glass-house was operating in Dublin as early as 1675, a second, the Round Glass-House, being established in Mary's Lane by that ardent Jacobite, Captain Philip Roche, sometime during the mid-1690's. His wares, "the newest fashion drinking glasses and all other sorts of flint glasses as good as any made in England," were sold by itinerant hawkers. Roche died in 1713 a rich man, leaving £5 legacies to many of these "salesmen." Excellent flint glass was produced at the Round Glass-House from 1729. With its Jacobite associations, may it not be possible that some of the early Jacobite drinking glasses originated in Dublin? This same glass-house, in 1746 and again in 1752, was advertising itself as being the only place in Ireland where flint glass was being manufactured. A small amount of flint glass was also made at Gurteens, near Waterford, during the 1730's. Coarse goods of bright green glass were being made elsewhere.

The Excise Act of 1746 imposed a duty of one penny a pound on all raw materials used in the making of flint glass in Great Britain. The same Act prohibited the importation of any glass, except from Great Britain, into Ireland while the export of glass from Ireland was entirely forbidden. The Irish glass industry

OLD IRISH GLASS



Above: A group of lusted CUT GLASS GIRANDOLES, 1790-1820



Centre: A pair of CUT PICKLE JARS with turnover edges and lids, made in Dublin c. 1800, and a Waterford HONEY JAR, c. 1820

Below: CUT GLASS BOWLS, (centre) with turnover rim and domed foot, c. 1790; (outer) c. 1810; and a pair of moulded and cut bottles, c. 1820.
Illustration by courtesy Delomosne



languished under this discouragement for it could supply only its very limited home market. The tax quickly brought the price of English glass to 50 per cent above that of Irish glass of equal quality: a glass costing 1s. 6d. in England could be made for 1s. in Ireland. An advertisement in *The Dublin Journal*, 1761, boasted that Irish glass had "arrived at such a degree of perfection that not a single piece has been imported by any merchant in the kingdom for several months past either from Bristol, Liverpool, or any other part of England."

These unsatisfactory conditions continued until 1780 when the Glass Excise in Great Britain was doubled: the American War of Independence was raging. Ireland, taking advantage of the political turmoil to assert at least a few of her rights, achieved free trade during the same year. The English glass industry, confronted with increased taxation, further restricted the weight of metal used in table ware, thus severely limiting size and thickness at the very moment when decorative cutting was evolving from shallow slicing to deep relief work of intricate design requiring a sturdy metal for effective display. The increased cost mattered little to the English luxury market, but the normal home and export markets for the cheaper grades of flint glass were soon crippled by Irish competition.

Ireland, the boon of free trade at her disposal, relaxed all export restrictions. This, combined with the effects of the Excise Act which had become law a few months earlier, meant that within five years the Irish glass industry was booming. By

necessary facilities for making flint glass. Loss of the luxury export trade gave an impetus to the manufacture of coarse moulded glass and shortly after 1830 machines for producing pressed glass were introduced from America. Mass production of cheap table glass then began.

It is impossible to attribute any piece of Irish glass definitely to any one glass-house, either by metal or by the style of cutting used, although there are several idiosyncrasies in both which are fairly accurate pointers in deciding the place of origin. One difficulty is that plain pieces were often sent from the glass-house for cutting elsewhere. While each individual factory had slight differences in pattern and style, designs were more or less interchanged, as well as being copied from Great Britain. Every glass-house was vastly influenced by its contemporaries. A few designs of cutting seem to be the monopoly of one or two glass-houses only, such as the so-called vesica of Cork, the pendant arch of Waterford and the inverted arch with star and splits of both Cork and Waterford.

He would be a bold collector who would be certain whether an unmarked piece is English or Irish for there is no discernible difference to the casual eye. They are both heavy in comparison with Continental productions, and both share similar decorations. Unless an Irish piece bears the maker's mark there is no positive method of deciding in which country it was made.

Mrs. Graydon Stannus, who handled many thousands of pieces, names five characteristics to which the collector's attention



Typical CUT GLASS BOWLS, (left and centre) c. 1800; (on right) with turned-down edge, c. 1790. Courtesy Delomosne

1785 six glass-houses were in full production at Dublin, Belfast, Cork, Waterford and Newry, all underselling England yet employing English labour and using English materials. Expert glass workers were attracted to Ireland from Stourbridge and Newcastle, including specialists in every branch of the industry from mixing room to cutter's wheel. Technique and style were entirely English: English and Irish glass men were at this time practising one art. Glass cutters from England were paid as much as 50 shillings a week, while glass founders taken from local labour thought themselves lucky with seven shillings a week.

Lord Sheffield, writing in 1785, remarked that the best Irish drinking glasses were three shillings to four shillings a dozen cheaper than the English, and that most of the Irish glasses exported in 1783 went to Portugal. The flint glass industry in Ireland now began to concentrate upon the luxury trade and before long the entire output was being despatched to America. Cheap glass for domestic use was imported from England!

Irish glass attained its greatest beauty during the last fifteen years of the XVIIIth century, fine design and clever cutting exploiting to the full the splendid prismatic fire of the metal. Every article used upon the dining table was made in addition to magnificent lustres and candelabra. Maximum production was achieved during the first quarter of the XIXth century. Then, in 1825, the Government, under pressure from the English glass industry, imposed a heavy Excise Duty on Irish glass. Each furnace in the glass-house, too, was required to be licensed at an additional cost of £20 a year. Very little fine quality table glass was afterwards manufactured in Ireland. Numerous illicit furnaces immediately sprang up in obscure villages of easy access to large towns. These were all small enterprises lacking the

may be directed: weight, colour, resilience, texture and ring. When a genuine piece of old Irish glass is suddenly struck it vibrates with a prolonged musical note like the chime of a silver bell. English glass has a clearer, sharper ring. If the fingers are gently drawn over its slightly rippling surface there is a sensation of gentle warmth combined with a feeling as of silk or velvet. Irish glass is never harshly cold. This remarkable fact is particularly noticeable if two pieces, English and Irish, of similar age and quality are tested together.

Irish glass, says Mrs. Graydon Stannus, is "tougher, stronger and more flexible than English, hence its wonderful survival." It takes a severe blow to break or chip it: a dropped piece will seldom break. Weight is a feature which greatly assists in deciding upon the origin of a piece. Except for the blown specimens Irish glass is notably heavy, especially the XVIIIth century products.

Some experts do not admit that Irish glass has any distinctive tint. The truth is that all old Irish glass has a peculiar depth of tone. This steel-blue tint is particularly noticeable in XVIIIth century specimens from all the glass-houses and continues until about 1820 when Waterford produced metal clearer and whiter than any other glass, English or Irish. It should be understood that tint is not "colour," but a hue in the metal itself. Thorpe's opinion is that the tint is probably the result of using too much black manganese, a substance generally used to clear other impurities, such as the green tint due to the presence of iron in the silica. Hodkin and Cousen in their standard work *A Textbook of Glass Technology*, maintain that "the faint, but quite distinct blue tint of Waterford glass is caused by the presence of a trace of cobalt."

OLD IRISH GLASS

John Hill's original recipes for Waterford flint glass still exist, dated May 17th, 1786, with the added comment, "if the colour be too high use a little arsenic, and if too low add more manganese." The manganese counteracted any green discoloration caused by even a trace of iron in the sand, the arsenic corrected the manganese tendency to give a purple tint to the glass. Modern glass technologists have inferred that the arsenic did not entirely clear the glass, thus producing Ireland's distinctive tint. It is also pointed out that metal from the middle of the pot was clearer than that at top and bottom.

This peculiar dusky brilliance gives to Irish glass an indefinable charm which fakers cannot exactly reproduce: the sea-green and sea-blue effects so profitably palmed off as old Waterford should not deceive anybody. Efforts have been made to reproduce the genuine tint by using the old formulae. The result has never been successful, a clear white glass always resulting. Mrs. Graydon Stannus melted down a quantity of old pieces of very dark metal. On recasting the lovely grey-blue tone was still present.

Because fakers cannot accurately reproduce the tint of old Irish glass they have gone to some trouble to circulate the fiction that the distinctive tint never existed and have quoted Mr. Dudley Westropp, the distinguished author of *Irish Glass* who disposes, as a pretty legend, of "the blue colour of old Waterford." Mrs. Graydon Stannus, however, in her lecture on Irish Glass to the Royal Society of Arts in 1925, produced a number of marked specimens for inspection. Depth of tone noticeably varied in Irish glass, for manufacturers were constantly experimenting in the hope of achieving the absolutely colourless metal produced by Waterford in 1820. Early Cork metal sometimes has a yellowish tinge: a number of marked specimens were shown at the Antiques Exhibition of 1925. Early Dublin is apt to have a shadowy black tinge; Waterford until 1820 had the grey-blue hue to be seen in the marked pieces in the Dublin Museum.

Mrs. Stannus also exhibited specimens of Irish glass possessing the famous bloom. Of this she said: "Scientists can probably give the technical explanation of this peculiarity. One often finds the surface of old pieces covered with a soft bloom rather like the bloom on grapes and if cleaned off it will return. This should not be confused with the milkiness often found in old decanters."



GLASS BOWL with diamond cut lozenge, a variant of the vesica, c. 1790. Courtesy Delomosne

Irish glass differs from most English glass of the same period in that it does not contain particles of sand, although minute air bubbles are sometimes mistaken for them.

Pieces of Irish glass bearing a factory mark are rare and valuable. Occasionally the maker's mark will be found impressed—sometimes very faintly and indistinctly—upon pieces such as decanters and finger bowls. The following marks are known, in the form of a ring in the centre of the base: Francis Collins, Dublin; Edwards, Belfast; Penrose, Waterford; Cork Glass Co.; Waterloo Company, Cork.

Waterford, where a glass-house was established as early as 1729, is famed for the productions of George and William Penrose, who began operations in 1783, quickly becoming Ireland's most celebrated glass makers. The brothers engaged workers from Stourbridge and before long were employing 200 men and using precisely the English methods and designs. From Waterford came some of the most beautiful of deeply cut glass. It is impossible to distinguish between early Waterford and luxury pieces from Stourbridge of the same period. Very little glass now sold as Waterford has ever seen Ireland.

Although no glass-house was established in Cork until 1783, a local capitalist named John Burnett employing English workers soon made the Hanover Street Works the centre for the lightweight blown glass which is so much more plentiful than the cut. Forms are slighter and less heavy than Waterford. The glass is never deeply cut and when blown is usually engraved or left plain. Engraving was done by itinerant journeymen who travelled the country carrying their little copper wheels arranged in a small box, motive power being supplied by a small boy turning a handle which drove a shaft and two of the wheels inside the box. Engraving took the form of floral figures, stars, vines, ears of corn, toasts and mottoes often being introduced.

Cork was famous for its rummers and decanters both light and heavy, and also for a characteristic design in variations: this was the vesica shape, sometimes a pointed oval, at others a lozenge and so on. It is often found enclosing a star or a sunburst. Where vesicas impinge they are parted by splits. Fine gilding was also a speciality of Cork. After 1800 entire dessert services were made in a great variety of cuttings. At this time flourished the Cork Glass Cutters' Union, indicating that a large number of workers were employed. The factory closed in 1818.

The Waterloo Company of Cork, established in 1815 and within a year employing 100 men, also used the vesica. On December 24th, 1816, the firm advertised that it had "a new band of music with glass instruments, bassoons, serpents, horns, trumpets, etc., and they have a pleasure boat, a cot and a glass net, which when seen will astonish the world." In 1829, the Waterloo

(Continued on page 55)



A pair of MOULDED DECANTERS, feather ringed and engraved with the vesica; impressed on base "Cork Glass Co." Early XIXth century. Courtesy Delomosne

MYTHOLOGY IN POTTERY AND PORCELAIN

BY H. BOSWELL LANCASTER

IT is surprising to find that the potters of the XVIIIth century had so much knowledge of mythology, as is evidenced by the number of figures of important mythological characters modelled by them. It is possible that their attention was attracted by similar figures manufactured on the Continent; by Meissen, for instance, and Sèvres. Models of Cupid, Leda, Achilles, Telemachus and others are recorded.

It is, however, more flattering to our native talent to attribute this classical taste to the example set by an English potter, between 1671 and 1703, years before the Meissen and Sèvres factories were in existence. This pioneer was John Dwight of Fulham; who, in addition to busts of Royalty, made figures which include Jupiter, Mars, Neptune, Meleager, Saturn, Flora and Minerva. These stoneware figures are beautifully modelled and have never been equalled nor surpassed.

Mars (Fig. I), the Greek Ares, typified the brutal strife of battle as against the ordered combat of Athene (Minerva); as he indeed opposed her by assisting the Trojans whilst she was helping the Greeks. Meleager (Fig. II), the mighty hunter, especially skilful with throwing the spear; one of the heroes who slew the Caledonian boar. The hero is shown as kneeling on the dead animal.

These are two specimens of Dwight's modelling, which I am allowed to use as illustrations by courtesy of the British Museum, where they form part of a collection of Dwight's work.

With such excellent examples it is a wonder the later potters ventured to compete in the same line; but we can find many specimens which show that they did so, both in pottery and porcelain, and not without success.

Ralph Wood's model of Apollo in translucent glaze is well known and has often been illustrated; but he also made figures of Venus and Cupid, Jupiter, Neptune, Juno, Bacchus and Vulcan. Some of these can be found illustrated in Sir Harold Mackintosh's book, *Early English Figure Pottery*. Ralph Wood, Junior, and Enoch Wood with his partner, Caldwell, also exercised their skill in this manner; the latter firm, amongst other specimens, modelling a pair of Tritons in copper lustre.



Fig. I. MARS



Fig. II. MELEAGER

Stoneware figures by Dwight of Fulham, 1671-1703

Courtesy of British Museum

It is curious that in poetry, painting and sculpture, the name Triton is indicated as representing the plural, though actually in mythology Triton was the name of the son of Poseidon (Neptune) and not a term denoting a tribe of fabulous creatures such as mermaids or centaurs.

Following this idea of plurality, Wood and Caldwell produced a pair of Tritons in the unusual medium of copper lustre. Lustre figures are rare and the pair we have in our collection are in perfect condition. Derby made similar figures in porcelain, models which are said to have been copied from a Wedgwood specimen.

Ariadne (Fig. III) is given as the name of a figure with no distinctive features, it is merely a female in tunic and cloak, the corner of the latter upheld in her left hand. The daughter of Minos, she provided Theseus with a clue to the Labyrinth which enabled him to extricate himself after slaying the Minotaur. As a shabby return for the service, the hero deserted her in Naxos, where she is said to have been found by Dionysius, who married her and formed a constellation of her marriage crown.

MYTHOLOGY IN POTTERY AND PORCELAIN

It will be seen that there was nothing particular in her early history to distinguish her, such as the owl and shield of Minerva or the eagle of Jupiter; but that this figure was generally chosen to represent Ariadne is shown by an exactly similar model in Derby biscuit, sometimes bearing the star of Isaac Farnsworth and numbered in Haslem's list, "193 and 194, Bacchus and Ariadne."

The pictured figure bears on the back of the square base the impressed "Wedgwood." Mr. Cook, of Etruria Museum, informed me that these coloured pottery figures were never made by Josiah Wedgwood; but by other members of the family, particularly Samuel and Ralph, who were at the Hill Works, Burslem, 1787 to 1797, and who used the same mark.

Josiah Wedgwood's leaning to the classical form is well known and many mythological figures appear on his so-called Etruscan vases. Jasper ware was decorated with reliefs in white, the subjects taken from Grecian vases, Herculaneum wall-paintings, etc. Jupiter, the Head of Medusa, Cupid and Psyche and other figures and groups appear in jasper ware



Fig. V. PLUTO AND CERBERUS
Porcelain figure with faint colouring.
Author's Collection



Fig. III. ARIADNE
Coloured pottery figure. Impressed
mark Wedgwood. Author's
Collection



Fig. IV. SHEPHERD, modelled by
W. J. Coffee. Lady Lever Art Gallery

plaques and medallions; and smaller plaques intended for pendants, rings, seals, etc., show Apollo, Diana, Hebe, Ceres and other figures.

Less important potters than the great Josiah also made figures of gods and goddesses. We have an excellent figure of Bacchus which I have never been able to place; and two small figures by Neale of Ceres and Apollo.

The great porcelain factories were not behindhand in representing the ancient deities, though such models are perhaps not quite so numerous. Reverting to Haslem's list, we find that Derby made many figures of mythological characters, notably Venus, Diana, Neptune, Apollo, etc., but the finest was that modelled by Coffee.

Although not in itself a mythological figure, this shepherd (Fig. IV) was taken from a plaster cast of the Adonis, and may therefore be included in this article. This is one of the most successful of the Derby biscuit specimens; and it is said to have been modelled from the antique at the suggestion of Michael Kean, who had purchased certain plaster casts to improve the artistic powers of his workmen. The figure was clothed, the sheep and dog added, and a hat placed in the hand, converting the lover of Aphrodite into a handsome shepherd. The photograph is from a specimen in the Lever Art Gallery, reproduced by kind permission of the Director.

In the Schreiber Collection catalogue there is an illustration (No. 285) described as "Pluto attended by Cerberus," of a plain white glazed porcelain, under date about 1755, and stated to be Derby. We have a similar figure, but painted in faint colours, and which I attribute to Bow (Fig. V). The base bears a grotesque mask at the back, and in front is a mooring ring, no doubt for convenience of Charon's craft. Though this figure wears a crown, it would be more reasonable to name it Charon;

(Continued on page 54)

THE HISTORY OF THE FAN

BY MRS. WILLOUGHBY HODGSON

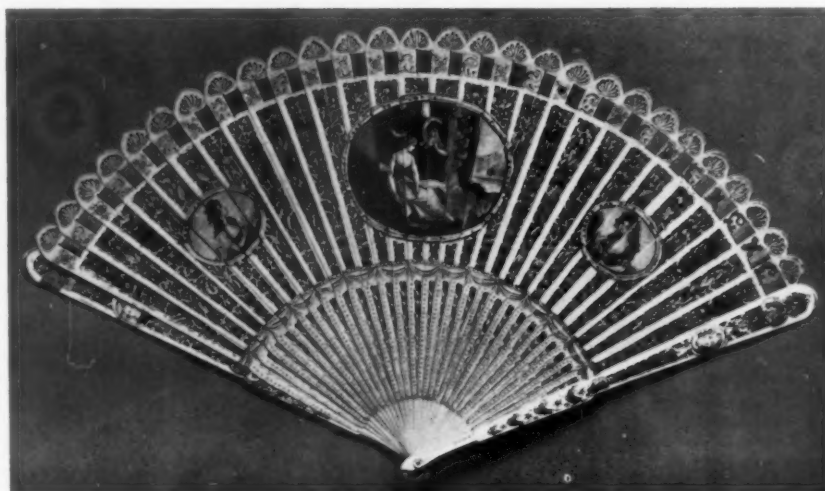
THE fan is a subject of unusual interest which, if followed from its infancy, would lead us into labyrinths teeming with the mystery of ancient civilisations and leading us through the Middle Ages until the XVIIIth century which was *par excellence* its day. In Chinese mythology the attribute of Han Chung-li, the first and greatest of the eight Taoist Immortals, was (Shan) "The Fan" with which he revived the souls of the dead. Han Chung-li lived under the Chow dynasty, 1122-249 B.C., and is represented as carrying a fan.

In the British Museum is a bas-relief representing Sennacherib accompanied by figures carrying fans; and judging by ancient Egyptian sculpture this article and the umbrella would seem to have been the invariable accompaniment to a royal procession. Beautiful fans were discovered in the tomb of Tutankhamen, and amongst the lovely Roman and Greek terracotta figures in the British Museum dating from 500 B.C. several are represented as carrying the fan.

In the halcyon days of the great Roman Empire fans were considered an indispensable part of the bridal outfit of a lady of quality, and from old sculptures we find that these resembled those in use in Egypt at the same period.

The folded fan was not introduced into Europe till the end of the XVIth century. It came originally from Japan, being introduced into China in A.D. 960; that is to say, at the beginning of the Sung dynasty, and from early times the custom—still surviving—of asking a friend to sign or write a few lines upon it was considered a compliment.

In the archives of some of our cathedrals are preserved records which show that during the Middle Ages fans were used during



AN EXQUISITELY PAINTED IVORY FAN. English, late XVIIIth century.
Victoria and Albert Museum

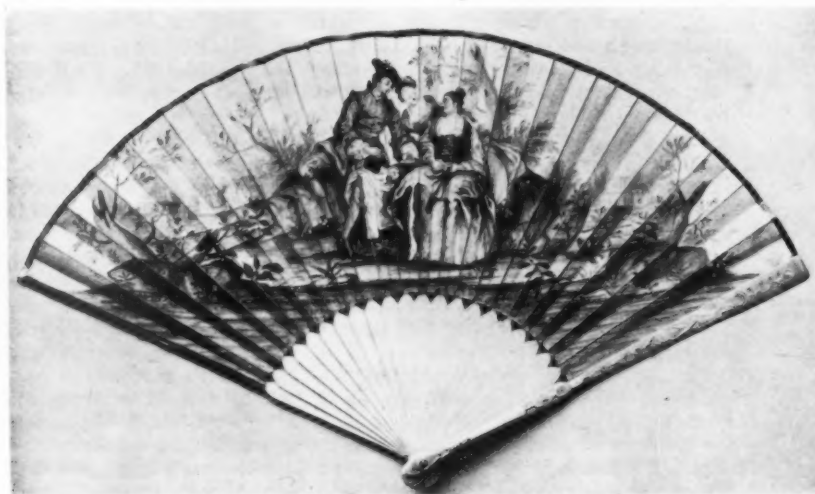
celebration to keep flies from the sacred elements. This custom was practised at St. Paul's, the fans being round in shape, some having silver bells attached to them which would leave one to suppose that in those days the fly was credited with so keen a sense of hearing that the sound of the bells would frighten him away.

In England the fan was used in the XIVth century in the reign of Richard II, while it was introduced into France by Catherine de Medici who no doubt brought it from Italy. In portraits of Queen Elizabeth a round feathered fan may sometimes be seen, and a study of those interesting old documents, the inventories of her wardrobe, would reveal that in one year, 1606, no fewer than twenty-seven of these articles are enumerated. It was at this period that the fan began to take a prominent place

in the intrigues of Court life; the beauty of the day finding it a means to convey signals to her lovers or rivals, and fan language became so subtle a thing that a wit of the day suggested that "fan drill" should be part of the education of a lady of fashion.

In Shakespeare's plays a great lady entrusted her fan to the care of a gentleman usher. In *Romeo and Juliet* these words occur: "Peter take my fan and go before." Also in *Henry IV* Hotspur exclaims: "Zounds! an I were now by this rascal I could brain him with his lady's fan."

For many years Paris was the centre of this industry, many so-called Spanish fans being made there. The sticks of ivory, bone, mother-of-pearl, wood or metal were beautifully carved, painted, and inlaid, the dainty fragile frames being mounted in fine, thin vellum and other materials; some were decorated in Paris, but many were sent to other countries for decoration;



FAN, believed to be English, c. 1750. Mount, painted vellum; sticks and guards, ivory.
The gift of Sir Matthew and Lady Digby Wyatt to the Victoria and Albert Museum

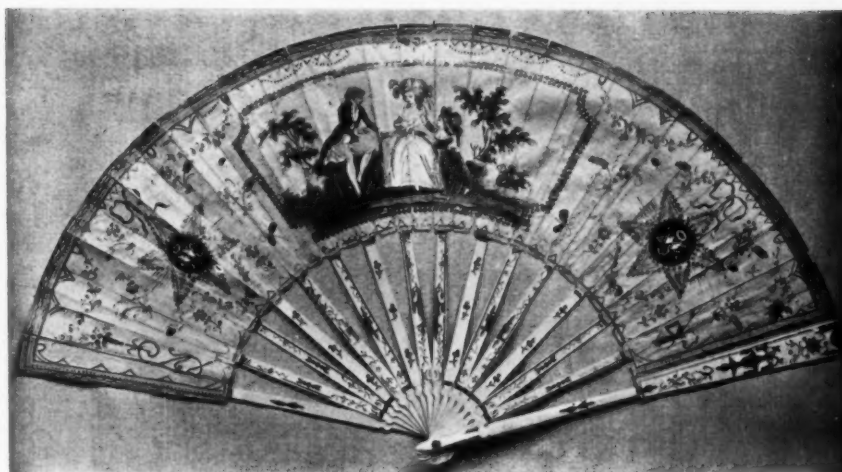
THE HISTORY OF THE FAN

while ivory fans made in Holland were sent to Paris to be ornamented by a process known as "Vernie Martin," the name of a coachbuilding firm who, when endeavouring to discover the ingredients of Chinese lacquer, invented a fine colourless varnish. The fans having been painted with beautiful allegorical, historical and other subjects, were covered with this varnish, which imparted a rich and lustrous sheen resembling fine lacquer. One of the most beautiful of these was made for, and used by, Adelaide of Savoy, Duchess of Burgundy, mother of Louis XV, the subject chosen for its decoration being the fêtes at Versailles on the occasion of the marriage of Louis XIV, in 1709.

The term "chicken skin" was at one time invariably used to describe the fine fabric which was used for the leaves of the fan. It is very doubtful if the skin of a chicken was ever used in this way, the finest portion of the skin of the kid which had received special treatment being the fabric employed.

Those lovely and effective historical and pastoral scenes which seemed so typical of France during the XVIIIth century and were taken from the works of Watteau, Fragonard, Lancret, Madame Verite and others, are by no means purely imaginative; it was an age when outdoor amusements were freely indulged in by the King and Court, and the fan-maker found therein much to his taste. Dressed to represent rustic or classic subjects carried out in luxurious materials and surroundings, the *beau monde* played the game of simplicity in sylvan glades or by sparkling fountains on verdant lawns. The *fête-champêtre* became the rage.

During the reign of Louis XV the fan known as the "Cabriolet" became fashionable. The name was taken from a new vehicle introduced into Paris by an Englishman, Joseph Child, in 1755, and which quickly became the rage. Its wheels were very light and the seat—for two only—very high; the satirists of the day made fun of it, whilst Carl Vernet made it the subject of some



PAINTED SILK FAN. English, second half XVIIIth century.
Murray Bequest, Victoria and Albert Museum

of his most scathing cartoons. Horace Walpole, writing to Sir Horace Mann in the same year, says that he hears from Paris that "everything is to be *en cabriolet*—men paint them on their waistcoats and have them embroidered for clocks on their stockings, and the women, who have gone all winter without anything on their heads, are now muffled up in great caps, with round sides, in the form of and scarce less than the wheels of chaises."

The cabriolet fan had a wide band of ornament at the top, then a space showing only the ornamental sticks; a second and sometimes a third band of ornament filled up the remaining space. It was generally of large size, mounted with skin elaborately painted, the sticks being richly embellished with gold or encrusted with mother-of-pearl and precious stones. Tiny looking-glasses were sometimes inset or a minute telescopic glass was inserted into the pivot of the sticks.

Italian fans reflected the taste in art of that nation, the figure scenes depicted being generally of classic or mythological origin, "Aurora" and "Bacchus and Ariadne" after Guido being favourite subjects. The sticks were generally of ivory, exquisitely carved, the Italians having been masters of the art of carving on ivory from very early times.

Charming little fans came into fashion in England with the minuet; they were of pierced and carved bone, tortoiseshell, ivory or lace; many were also ornamented with gold, silver or steel sequins and were used with great effect by the dancers; indeed, throughout the picturesque XVIIIth century this charming appendage held sway, being employed to set off with graceful blandishments the courtly manners of the day. Amongst lovely specimens those fans of carved mother-of-pearl, mounted with lace, are quite beautiful; the soft iridescent colouring lends itself to fine carving and is a fitting fabric upon which to mount costly lace. Such fans are frequently inlaid with chased gold and encrusted with pearls and precious stones and were made as late as the early days of the XIXth century.



BEAUTIFUL FRENCH FAN, c. 1769. Paper mount painted with pastoral scenes, fruit and flowers. Sticks and guard, mother-of-pearl, carved and inlaid.
The gift of Sir Matthew and Lady Digby Wyatt to the Victoria and Albert Museum

I cannot refrain from repeating here a delightful little tale of a fan in China. A Chinese philosopher passing through a burial-ground saw a young and prepossessing lady dressed in white (the Chinese mourning colour) sitting beside a newly-made grave which she was fanning vigorously with a fan. He said to her: "Madame, you interest me very much. Will you tell me why you are fanning that grave?" The lady scowled and made no reply, whereupon he repeated his question, saying: "I ask out of no idle curiosity, for I am a philosopher and a student of human nature and your action interests me immensely." The lady again scowled at him and said nothing; and as he walked on a Chinese servant plucked him by the sleeve, saying: "I saw you speaking to my mistress and I feel sure you were asking her why she was fanning that



(Above)
FRENCH FAN. Vernie Martin. First half of XVIIIth century. Painted with classic subjects. Victoria and Albert Museum



(Left)
THE CABRIOLE FAN. French, Louis XV. Painted in pink carnation with pastoral and sea scenes. Ivory sticks and guard. The case made from XVIIIth century wall paper. In the collection of Dr. F. Severne Mackenna

newly-made grave. My mistress and my master, who died a fortnight ago, were passionately devoted to each other. When my master was on his death-bed, my mistress wept and said: 'If you die, I swear I will go into a nunnery.' My master replied: 'Swear not that.' My mistress then said: 'Well, if I do not go into a nunnery, I swear I will never marry again.' My master replied: 'Swear not that, but if you must swear, swear that you will not marry again till the sods on my grave are dry.'"

MYTHOLOGY IN POTTERY AND PORCELAIN

—continued from page 51

for Cerberus awaited that ferryman's arrival, and we are nowhere told that the three-headed dog was companion to the ruler of the Underworld.

The figures mentioned as made by Derby include some that were produced when Duesbury ruled at

Chelsea—the Chelsea-Derby period—but the Chelsea modellers also turned to mythology for subjects. Leda and the Swan, an important group, and many of the toys such as Daphne turning into a laurel, and a figure of Minerva are recorded. The last-named figure is 13 inches in height, a dignified model with beautiful features of the goddess who helped Perseus to slay Medusa, whose head appears on the shield.

It is possible that this interest in mythology was encouraged or initiated by the publication in 1766-7 of an illustrated work on Greek and Etruscan antiquities by Sir William Hamilton, British Minister at Naples; but this would obviously not account for the interest shown by Dwight, so many years earlier.

CHINESE JADE CARVING

CHINESE JADE CARVING

—continued from page 45

"When nations grow old the arts grow old
And Commerce settles on every tree."

Native writers have warned the collector that, while antique jade carvings of Han, Tang or Sung may generally be recognised by their patina and stains, the lapidaries of Nan chung "are wonderfully skilful in making counterfeits. They carve from various kinds of jade implements of ancient design, and smoke them with certain chemicals to imitate blood-old or corpse stains." Ferguson remarks that "one of the most frequent causes of coloration of ancient jades is the quicksilver which was usually put in the graves of wealthy persons and which later came into contact with them." According to the Jade Record, artificial colouring of jades has been practised from the time of the Emperor Hui Tsung of the Sung dynasty. New carvings would sometimes be soaked in a vegetable solution made from the juice of a grass called *hung kuang ts'ao* found in the mountains of Kansu. This process could produce red spots. Later, rocky seams of poor jade were treated by placing inside a piece of red-wood and heating slowly. This method seems to have originated in Soochow. A way of making new jade take on the appearance of an ancient piece and of producing colours which were demanded in the markets of the world, was to soak it in strong vinegar mixed with colouring matter. This process has been common among modern dealers of Peking. Many such artificially coloured jades have been sold as genuine old specimens. They can usually, though not always, be detected by immersion in boiling water which will become coloured. They generally have lost some of their pleasant touch in this artificial process. Just as painting is appreciated by the eye and music by the ear, so jade offers the purest delights to the sensation of touch. It has been described as *jun*, which means soft, like morning dew or gentle rain; *jun* also means an elegant, glossy surface. It is a quality which corresponds to harmony in sound or to grace in movement. It has also been defined as *wen*, which means warm and smooth, like the skin of a child; or, again, as *chen nui*, meaning fine and close, like the texture of a delicate silk fabric. Those who enjoy only the beauty of form into which jade has been carved or its wonderful colours miss a great deal of pleasure, if they have not also learned to appreciate the unique feel of a finely carved and polished jade.

¹ I am indebted to Cecil Thomas, R.M.S., himself a sculptor and expert worker in hard stone carving, for supplying me with this information about technical processes.

² See *The Birth of China*, by Herrlee Glessner Creel.

³ Chinese history has several instances in which battles were lost because generals were too drunk to direct their men.

"OLYMPUS ON IDA"

—continued from page 41

His wife has described both in his words and her own his methods of work with life models. He studied from them to the end of his life, but he never used a model when actually painting a picture. From the early 'sixties for several years he made many studies in charcoal on brown paper from a splendid model, noble in form and in the simplicity and innocence of her nature, whom he called "Long Mary," a model in his experience unequalled in the flexibility of movement as well as in the magnificence of line. He used these studies for such pictures as the "Olympus on Ida." He himself wrote:

"I don't want individual fact in my pictures where I represent an abstract idea. I want the general truth of Nature."

"I have Nature in my mind, not in my eye. I want to tell you the impression she makes on me. Art is not a presentation of Nature, it is a representation of a sensation."

Mr. R. W. Alston, the curator of the Compton Gallery, quotes in connection with the sketch for this picture Watts' saying that "The highest and noblest beauty is the quality that fills my mind, truth in the bony structure, flexibility in the skin, and ease of movement; my object—illusion never."

In 1889 Watts wrote: "Art is a language both spiritual and intellectual; if it lives now at all, it must live chiefly by its claim to this. Each advance of mechanical skill cheapens the

art which is mere realism. When the nation understands that its art is inextricably bound up with all its material prosperity, its spiritual life, and intellectual vigour, then, and only then, will Britain boast an art that will live for future ages by the side of her great and noble literature."

The little-known portrait of Watts here reproduced is from an etching by Alphonse Legros (1837-1911), whose sound drawing and good teaching for many years at the Slade greatly influenced the course of British painting. The portrait is a tribute from a fine French artist to a great Englishman.

It should be noted that this colour-print, nine by six inches, good as it is within its limits, is less than one forty-fourth of the size of the painting, and the process of reduction necessarily hardens the lines and colour by compression. The goddesses lose their ethereal form and delicate modelling, and unfortunately the print gives Juno a harsh contour and Venus a blotch of mauve halo which do not appear in the original. The effect of the Impressionist method of prismatic colour, in which Watts was an early experimenter and influenced the great French painters, is particularly difficult to reproduce in a small print. The atmosphere above the three heads in the original large painting is full of brilliantly mingled colours, which please the eye and stimulate the imagination to meet with welcoming response the artist's vision. A small reproduction, however good, cannot quite achieve this.

OLD IRISH GLASS

—continued from page 49

Company guaranteed its glass to be hot water proof by a process of annealing. The Belfast glass-house was opened in 1781 by Benjamin Edwards, a glass manufacturer from Bristol. It seems very probable therefore that early Belfast would resemble contemporary Bristol in form and decoration. Metal was particularly heavy and much whiter than elsewhere during the XVIIIth century. Cutting was ornate and deep and engraving was exquisitely executed. Glass was sent to Belfast from other glass-houses for decoration as a highly-skilled group of cutters and engravers was employed. Candlesticks and lustres were made in great quantities.

The fine quality of the metal, skilful manipulation and artistic designs brought prestige to Irish glass. Cut designs cannot be separated into classes as to periods because style and pattern repeated themselves again and again with only slight variations in all factories. The early shallower cutting was softer, lighter and not so extensively used as the later relief cutting. At first it consisted chiefly of festooned leaves and large diamonds; later very deep diamonds covered the entire surface, bringing out the splendid prismatic fire of the glass.

There were many kinds of these diamonds cut in a variety of points. In the strawberry diamond the points are cut flat and afterwards very finely diamond cut. The chequered diamond has four points cut on each flat surface. The cross cut diamond was often used and bands of diamonds were often introduced with minor diamonds cut again upon them. Diamonds were frequently combined with brilliantly cut lozenges and stars.

Small grooves, formally arranged and known as splits, attract the rays of light in still another way. Upright flutings with pillars, pillars with arches, stars and splits and rows of semi-circles were variously combined to add lustre to old Irish glass. Other aids to refraction were the slanting lines called blazes, the leaf festoons, fans, hobnails, step-cutting, faceting of all sorts, prism and herring-bone effects, as well as groups of fancy, vertical, horizontal or intersecting lines known as basket weaving. Sometimes angles and spikes are so sharp that it is dangerous to grip the piece tightly.

Irish bowls and jars stand upon pressed bases, square, oval or diamond in shape and generally uncut. Bases with deep star cutting beneath and supporting knopped stems belong to the XIXth century. Lids are usually turned in at the edge and fitted inside the bowl, or slightly curved so as to rest on a flange inside the edge. Salad bowls are either boat-shaped or round with straight or turned-over rims. A few of these have short cylindrical feet.

Gilding was often applied, this being done during manufacture, the gold being burnt on with the aid of borax. Where gilding has worn the glass is pitted and feels rough.

WEST COUNTRY WINDOWS

STAINED GLASS IN SOMERSET 1250-1830. By CHRISTOPHER WOODFORDE, M.A., F.S.A. Pp. i to xii and 1 to 314, 11 plates (some in colour) and figs. in text. 8vo. (Oxford University Press. 1946. 42/-.)

To catalogue the stained glass of this or that county is no new venture. Indeed, Dr. Nelson—so far back as 1913—published a list giving the medieval glass in *all* the English counties. It is true that, judged by modern methods, it was not a very good list, since not only was much glass omitted altogether, but there were also some serious topographical errors. It, however, formed the basis for other workers in the same field. Dr. Peatling, for instance, who later investigated Surrey's glass, and Mr. Sydney Pitcher, who took Gloucestershire under his wing, are but two of a steadily growing band of men who glory in patient and careful enquiry within specified areas. The present work, however, both in scope and scholarship, stands head and shoulders above earlier work of similar character.

Mr. Woodforde is, of course, well known to students of stained glass, his writings varying from books of the type under review, through contributions to *Notes and Queries* and Royal Academy lectures, down to that tiny booklet, *Stained and Painted Glass in England*, which—published by the S.P.C.K. in 1937—must surely be the best sixpennyworth ever produced. One of the most useful features of the present volume lies in the fact that all glass is chronicled down to 1830. Far too many writers on this subject conclude their survey in the XVth or XVIth centuries, deeming all work executed after that date as of no value. Consequently we are able to learn much of Thomas Willement, F. and W. R. Eginton, and other craftsmen, the details of whose output is far too little known, and whose influence on the art has yet to be accurately assessed.

Naturally Wells looms large in the survey, but other places are not scamped in consequence. Having for long been bothered by the errors due to copying other writers, it is reassuring to learn that Mr. Woodforde (with a few named exceptions) personally inspected all the glass in the county. The really early glass in Somerset appears to be small in quantity, but there is much of the XIVth and XVth centuries of an interesting nature. Heraldic glass, too, is plentiful, and it is clear that the author is skilled in the arts of blazon, for no part of the book is better handled than Chapter III, which deals with this phase. The many plates of ornamental patterned quarries (in matt and stain) are excellently reproduced, and show the rich variety possible in a simple fleur de lis motif. Appendices and a comprehensive list of source books round off a first-class commentary. It is hard to find room for criticism, but we thought that the many name-places in the text might well have copied the index, and have been set in heavier type, since it was no easy task for tired eyes to note the many and swift transitions from place to place. On p. 232, the reference to Messrs. Heaton, Butler and Bain should surely read Messrs. Heaton, Butler and Bayne? The valuable footnotes not only show the author's wide range of reading but serve to confirm and reinforce the more important statements, as well as to assist the keen enquirer in his search for documentary evidence. Undoubtedly this is the most important publication on stained glass issued since Rushforth's *Medieval Christian Imagery* came from (we believe) the same press in 1936.

THE BOAST OF HERALDRY

HERALDRY IN ENGLAND. (ANTHONY WAGNER, RICHMOND HERALD.) Pp. 35, xv plates in colour. Bibliography and Glossary. (King Penguin Books. 1946. 2/6.)

This is not the first of the King Penguin Series upon which we have commented favourably in these pages, but it shows clearly how the excellence of these productions is being maintained. Since, too, the author is probably the most distinguished authority on the subject in the country, readers may be assured of good value for their modest outlay. Naturally the subject-matter has had to be rigidly compressed, but Mr. Wagner has found space for a scholarly little essay, and if the glossary is brief and the bibliography hardly worthy of the name, these shortcomings are clearly not the fault of the author. In any case they are more than compensated for by the really delightful colour plates. These are not only attractive but are pleasantly varied in character. How varied, indeed, may be gathered from the fact that reproductions appear, for instance, from the Luttrell Psalter, Garter Stall Plates, Grants of Arms, Pedigrees, Herald's

Visitations, Rolls of Arms and other sources. Although small in stature, this little book has no need to feel ashamed in the company of Guillim, Edmondson, Dallaway, or any of its older and statelier brethren.

BOOKS RECEIVED

- THE CONSECRATION OF GENIUS.** By ROBERT SENCOURT. (Hollis & Carter. 21/-.)
- DECORATIVE DETAILS OF THE XVIIIth CENTURY.** By W. & J. PAIN (1788-97). Preface by PROF. A. E. RICHARDSON. (Tiranti. 6/-.)
- CATALOGUE NATIONAL GALLERY OF SCOTLAND, EDINBURGH.** XVth Edition. (2/6.)
- PICTURES IN THE IRISH NATIONAL GALLERY.** By THOMAS MACGREGG. (Batsford. 12/6.)
- GUILLAUME BOUCHER.** By LEONARDO OLSCHKI. (John Hopkins Press, Baltimore. Oxford University Press. \$2.50.)
- AN OUTLINE OF ENGLISH PAINTING.** By R. H. WILENSKI. (Faber. 7/6.)
- ENGLISH GLASS.** By W. B. HONEY. (Britain in Pictures. 4/6.)
- ENGLISH OUTDOOR PAINTINGS.** Introduction and Notes by R. H. WILENSKI.
- ROYAL PORTRAITS.** Introduction and Notes by R. H. WILENSKI.
- FLEMISH PAINTINGS.** Introduction and Notes by THOMAS BODKIN.
- SIENESE PAINTINGS.** Introduction and Notes by TANCRED BORENIUS. (The Faber Gallery. 6/- each.)
- ART PRICES CURRENT.** (Art Trade Press. £7 7s.)
- BARODA STATE MUSEUM BULLETIN. CENTRAL EUROPEAN ART AND BELOVED MYSTERY QUEEN.** By H. GOETZ.
- THE GLASGOW ART GALLERY AND MUSEUMS ASSOCIATION REVIEW, No. 3.** (2/6.)
- JUDITH, THE WIDOW OF BETHULIA.** Drawings and script by RICHARD ZIEGLER. (Dennis Dobson. £2 2s. net.)
- STAINED GLASS IN SOMERSET 1250-1830.** By CHRISTOPHER WOODFORDE. (Oxford University Press. 42/-.)
- BRITISH CONTEMPORARY PAINTERS.** Introduction by ANDREW C. RITCHIE. (Albright Art Gallery. \$2.50.)
- BOARDMAN ROBINSON.** By ALBERT CHRIST-IANER. (University of Chicago Press (America). Cambridge University Press (Great Britain and Ireland). 84/-.)
- GLASS NOTES.** Collected and compiled by ARTHUR CHURCHILL LTD. (4/-.)
- ENGLISH CHURCH MONUMENTS 1510-1840.** By KATHERINE A. ESDAILE. (Batsford. 21/-.)
- THE ENGLISH TOWNSMAN.** By THOMAS BURKE. (Batsford. 12/6.)

ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. **IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT.** No charge is made for replies.

CURRENT SHOWS AND COMMENTS

—continued from page 30

before foreign invasion to the unsophistication of Cornwall, are what they are because Paris and its echoes in Camden Town, Chelsea and Bloomsbury have made them so. Their feet are more on the earth and their eye more upon the object than the garret studios of Montmartre would allow, but they are the English translation from the original French. As I write these notes we are promised an interesting exhibition at Heal's Gallery where the work of these Cornish Painters is to be gathered. From Stanhope Forbes, doyen of the Cornish group, to such newcomers as a young David Cox who dares paint under that name because he is a descendant of the great David Cox himself, it should prove a new study in that native art of landscape which two hundred years ago Alexander Cozens did so much to establish.

AESTHETIC EXPERIENCE AND ITS
PRESUPPOSITIONS

(By Milton C. Nahm.

Harper & Brothers, \$4.50)

REVIEWED BY VICTOR RIENAECKER

WALTER PATER produced a work of art in his essay on *La Gioconda*. The painting inspired him to his own production of a work of art, but it might equally well have inspired him to an essay on Platonism.

Milton C. Nahm, in his scholarly approach to the complex problem of aesthetics, cannot be said to have produced a literary work of art in the sense of Pater's study; but his book, *Aesthetic Experience and Its Presuppositions*, may be described as an essay on Plato. With a vast wealth of learning he analyzes the problem of aesthetic experience; and he commences with the presupposition that art is a compound of "apparently incompatible elements." This has, of course, long been recognized: the antithesis is implicit in Plato's recognition of Man as part animal and part divine. "... Nature has distinguished man, as a creature of no mean or ignoble quality. As if she were inviting us rather to some great gathering, she has called us into life, into the whole universe, there to be spectators of all that she has made and eager competitors for honour; and she therefore from the first breathed into our hearts an unconquerable passion for whatever is great and more divine than ourselves. Thus within the scope of human enterprise there lie such powers of contemplation and thought that even the whole universe cannot satisfy them, but our ideas often pass beyond the limits that enring us." Nahm's study of this conflict and this aspiration traces through the centuries the history of its many changes of form and of its attempted reconciliations, leading to his own theory for the fusion of the ostensibly incompatible elements.

Artists themselves are notoriously, and in the nature of things always must be, impatient of all philosophies of art; and the dialectic process that has been in operation throughout the centuries of speculation on the subject they regard with mixed feelings of superiority and amusement. The philosopher must ever try to explain the artist's activity, whereas the artist has no need to take cognizance of the philosopher's thoughts—be they a true or a false interpretation of his activity. The first process arises from *thinking*, the second from *feeling*—as has often been said, but so rarely understood. That is why it is true to say "Art cherishes that to which the 'life of reason' no longer pertains." Croce rightly insists upon the irrelevance of art criticism and art history to the aesthetic experience; it is his theory's weakness that it fails properly to analyze the grounds for their frequent confusion. Art, declares Nahm, "is the realm of true imagination and is the unique image for it, in part because by its means neither the artist nor the symbol coerces the will or the intellect to undertake a specific task." That is yet another and as good a string of words to try to tie up what essentially cannot be held in leash. When all is said, Yellin, "an able fashioner of metal," as Nahm describes him, has come as close as anybody to clear thinking on the artist's function. "No work is good unless the material is used in the way it should be, and the designs made to suit the material." To which Nahm adds the admirable corollary that "The art of a master converts restrictions laid upon lesser artists into paths to freedom within the law of the material. Theirs is the power of a productive imagination to discover new and alternative ways of actualizing unrealized potentialities in symbol and material." That is practically the whole essence of the matter.

By the necessity to obey the laws of his material is the artist bound to the earth. John L. Palmer, in his essay on Comedy, defines the aesthetic problem when he describes Man as "an angel in the body of a beast," who cannot entirely divest himself of all traces of his brute ancestry. But in his art Man defies spiritual defeat by striving to express in mundane symbols his vision of the sublime.

¹ See Longinus' *On the Sublime*, xxxv (quoted from W. H. Fyfe's translation in the Loeb Classical Library, Harvard University Press, Cambridge, 1939).

The Index to Volume XLIV, July to December, 1946, can be had of the Publisher, APOLLO, 10 Vigo Street, Regent Street, London, W.1. Price 2/3.

SALE ROOM PRICES

FORTHCOMING SALE. The dispersal of a portion of the collection of the works of art of H.R.H. the Duchess of Kent in March will no doubt bring many collectors and dealers from all over the world to London. The late Duke of Kent collected over a period of years furniture, pictures, glass, china and silver with the intention of furnishing a larger country house than Coppins, as well as a London house. As the Duchess of Kent intends to live at Coppins and has no London residence at present, Her Royal Highness has decided to dispose of a portion of the collection.

The more important portion of the collection now being dispersed is contained amongst the furniture, porcelain and decorative objects of art. The English furniture contains important examples ranging from the late XVIIIth to mid-XVIIIth centuries: fine examples of Chippendale and Hepplewhite chairs and settees and a pair of Chinese lacquer cabinets on Queen Anne giltwood stands. A few pieces of high quality French furniture, including a toilet-table from the Rothschild Collection.

The Chinese porcelain contains good examples of the late Ming and early K'ang Hsi periods, and amongst the later XVIIIth century ware there is a particularly fine pair of Phoenix, and the best of the English factories are all represented.

The silver is mainly of the XVIIIth and early XIXth centuries and amongst the foreign silver is a French silver-gilt ewer and basin, by James Odier.

The pictures contain three works by Claude Le Lorrain mentioned by Smith in his *Catalogue Raisonné*. There is also an interesting picture from the Margam Castle Collection by Orazio Gentileschi, depicting the Repose in Egypt.

November 19. Objects of Art, etc., CHRISTIE'S: French gold snuffbox, 1820, £231; English etui, 1760, £105; Empire snuffbox, with portrait of Francis of Austria, £152; three gold snuffboxes, engine turned, £136, £173 and £183; violin by Lorenzo Guadagnini, 1740, £1,450; repeating watch, Haley & Son, London, £157.

November 25 and 26. Bath House, CHRISTIE'S: Fifty-four Copeland Sèvres pattern plates, £136; Copeland dinner service, £220; Dresden inkstand, £115; set three Dresden vases and covers, £152; pair Sèvres figures, £210; pair Chinese figures of Phoenixes, Ch'ien Lung, £1,417; Dresden monkey, Louis XV, £357; Höchst group, £162; English clock, XVIIIth century, 8½ ins., £206; Russian green jade circular dish, £577; Louis XV inkstand, £215; rosewater ewer and basin, £378; Louis XV table, £210; and marquetry circular table, £305; oval mahogany table, Louis XVI design, £2,730; and a commode stamped J. H. Riesner, £2,520; Chippendale chest, £105; six Hepplewhite chairs, £157.

November 26. Eastern Terrace, Brighton, KNIGHT, FRANK & RUTLEY: Mahogany sideboard and pair of cutlery urns, £150; carving table, £100; Chippendale design dining table, £185; two pairs of heavy Italian velvet curtains, £260; Worcester dessert service, 18 pieces, £50; Waterford crystal glass chandelier, £290; William and Mary design walnut bookcase, £180; and double pedestal writing table, of the same design, £260; saloon suite of five pieces, in Aubusson tapestry, £550; kingwood writing table, £200; display cabinet, £150; pair Sèvres porcelain vases, £65; portrait in oils, Spanish Grandee in red cloak, G. Barrier, £110.

December 3 to 18. PUTTICK & SIMPSON: Porcelain and silver, etc. Pair large Sèvres vases, £38; pair Dresden groups, £36; another pair, Dresden, £50; Crown Derby tea service, £40; pair Dresden vases, 13½ inches, £22; Sheraton mahogany cabinet, £35; Georgian bookcase, £36; set of four Georgian candlesticks, Mathew Boulton, Birmingham, 1807, £60; George III tankard, 1778, £24; four Chelsea and two Worcester plates, £62; Davenport tea, coffee and breakfast service, 81 pieces, £90; Pictures: Sheep Washing, Williams, £42; Portrait of Old Lady, Dutch school, £240; Interior with figures, Dutch also, £200.

December 4. Silver, CHRISTIE'S: Pair Louis XVI sauce tureens, £143; eleven three-pronged dessert forks, 1735, £110; two-handled tray, T. Hannam, 1791, £150; four table candlesticks, 1757, £120; large circular salver, 1754, £125; another, John Barbe, 1743, £235; Queen Anne two-handled cup and cover, John Clifton, 1709, £680; Charles II peg tankard and cover, John Plumer, York, £210; four Dutch cushion shaped entrée dishes, 1786, £120; Commonwealth porringer and cover, 1659, £330; and tankard and cover, 1658, £540; James I silver-

APOLLO

gilt wine cup, £210; George II coffee pot, 1736, £185; James II tankard and cover, £300.

December 6. Pictures, CHRISTIE'S: The Madonna and Child, Titian, £157; The Supper at Emmaus, Velazquez, £504; The Doge's Palace, Venice, J. Holland, £189; Italian Landscape, F. Zuccarelli, £283; A. Pieta, Giovanni Bellini, £3,360; Portrait of a Lady, Sandro Botticelli, £3,250; Portrait of Sibylle von Cleve, Lucas Cranach, £714; Charles IX of France, F. Clouet, £525; Young Lady, Hans Holbein, £735; Portrait of the Artist, Rembrandt Van Rhy, £13,125; Virgin and Child in Glory, Sir P. P. Rubens, £315; Hilly Landscape, Jan Brueghel, £630; Fawcett, Vicar of Sunderland, J. Zoffany, £2,100; Madonna and Child, Lorenzo Di Credi, £525; A Gentleman, Tintoretto, £378; another Gentleman, Cheeraedts, £378; Festoons of Fruit, C. de Heem, £105; Flowers in a Basket, Van Huysum, £136; Market Place in old Town, P. Brueghel, £105.

November 25, 26, December 5, 11, 12, 18 and 19, January 1 and 2. Furniture, China, Pictures. ROBINSON & FOSTER: A Girl, B. Van der Helst, £220; Huntsman and Hounds, J. N. Sartorius, £420; Rocky Coast Scene, J. Vernet, £103; Landscape and Figures, P. Nasmyth, £152; South American Plantation, unknown, £178; Fruit, Ladell, £86; another and Wine, J. Borman, £105; Boers Regaling, A. van Ostade, £88; Ruins and Figures, F. Guardi, £55; A Lady, Van Dyck, £86; Birds, M. Hondecoeter, £84; Blessed Virgin, school of Catalonia, £315; River Scene, J. Pollard, £71; pair Dresden vases and covers, £52; four Hepplewhite chairs, shield backs, £63; Queen Anne walnut bureau bookcase, £126; walnut display cabinet, £59; Queen Anne folding card table, £63; mahogany sofa table, £65; Chippendale square back easy chair, £79; eight Trafalgar chairs, £55.

December 12. Furniture and Porcelains. CHRISTIE'S: Viennese bowl and cover, £157; pair Bow figures, £252; set of four emblematic of the Continents, £178; five Hepplewhite chairs, mahogany, £262; Hepplewhite mahogany cabinet, £152;

old English winged bookcase, £346; pair Chinese mandarin jars and covers, £168; pair George I giltwood side tables, £136; suite Georgian furniture, fourteen pieces, £183; George I upright mirror, £121; another, shaped top, more elaborate, £178; two Chantilly jardinières, £162; Louis XVI upright secretaire, £121; Louis XVI upright cabinet, satinwood, £273; casket of Louis XV design, £756; satinwood two-tier table, £367; seven Indian ivory chairs, Chippendale design, £630; eight Hepplewhite chairs, £183; six Chippendale mahogany chairs, £693; bracket clock by Thomas Tompion, Londini, £1,155; mahogany pedestal writing table, £163; pair winged armchairs, £157.

December 17. Furniture and Porcelain. CHRISTIE'S: Three Chelsea vases, £142; forty-eight Marcolini Dresden plates, £100; thirty Tournai plates, £126; Rockingham dessert service, £173; Derby dinner service, large one, £220; part of a Chinese dinner service, £100; part Chinese dairy service, £210; Worcester service of Queen Charlotte's pattern, £147; Dresden dinner service, £131; eight Adam gilt armchairs, £210; suite Adam furniture, 13 pieces, £184; Sheraton rosewood writing table, £120; and an old English one, £121; pair Louis XVI console tables, £388.

December 17. Porcelains. SOTHEY'S: Pair Meissen figures of Russians, Reinicke, £82; and one of a hurdy-gurdy player, by Kandler, £120; and hairdressing group also by K., £240; one of a Bulgarian and another hurdy-gurdy player, both by K., £130 each; pair Bow pheasants, £200; pair Worcester cream boats, "Wigornia," £290; Bow hawk, £105; Chelsea group, Whip-poor-Will, £300.

Pre-war back numbers can be had by application to the Publisher, APOLLO, 10 Vigo Street, Regent Street, London, W.1.

THE MOOD OF A ROOM

MR. WILLIAM LLEWELYN-AMOS writes: The endearing quality of an Englishman's castle is that it is his home. Yet how seldom is it that one can remark, with real assurance and sincerity, that a particular room has the atmosphere of home. Choice pieces of furniture may severally contribute to an air of good taste and elegance, yet still fail to combine in that artistic unity which indicates a "rich and unmistakable humanism." I have seen many rooms that have laid upon them the chill hand of museum-like impersonality. Not only is it important that each piece of furniture in a room should blend with another, but the whole must contribute to the architectonics of the room. It is this fundamental artistry that gives a room its mood of unity and the quality of "home."

I recall the dining-room in a friend's Elizabethan house, which, though it contained pieces any connoisseur might envy, yet lacked cohesion and seemed, somehow, ill at ease. Someone who saw the room and sensed this feeling of unease suggested seeking advice from a member of The British Antique Dealers' Association. The dealer's trained eye swept over the room. There was a moment's thoughtful pause, then, "Your chairs are wrong—not so much in their period, but in their relation to the atmosphere of the room. Try a set of Stuart dining chairs instead of those ladder-backs." The advice was followed, and once the chairs selected were

installed, the room settled, almost, one felt, with a sigh of content, into a harmonious whole, gracious and welcoming where before it had been cold and impersonal.

This faculty of being able to discriminate between the suitability of one piece of furniture or another in relation to the surroundings, and the ability to substitute for some *bête noir* a more harmonious piece, are welcomed by the connoisseur who realizes his own limitations. Too often does the collector's piece stand alone and unbalanced: part of a dismembered whole, music without the inner harmony, a gem in the wrong setting. By a careful and apt combination of styles, the antique dealer can endow a room with the elusive quality of "home" where previously it was lacking. This he may do by the addition of a table here, or a bookcase there, or even by some more subtle change, which may mean all the difference between life and passivity, and transform a room from one that is merely a background for its contents to a room that is a real home.

Members of
The British Antique Dealers'
Association
exhibit this sign.



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CURRENT SHOWS AND COMMENTS BY PERSPEX

BODY, MIND AND SPIRIT

THE Arts Council of Great Britain, excellent and energetic body that it is, has given London an opportunity to appreciate a phase of art which of all phases we have least chance of contacting, by arranging at the National Gallery a magnificent exhibition of Spanish Painting of the great masters. More than forty of the finest pictures by Velasquez, El Greco, Goya and Murillo, with one or two by Ribera and Zurbarán, cover the whole ground of classical Spanish art; and the Velasquez are boldly claimed to be a unique collection in that it contains every undoubted work by the master in this country with the exception of the "Lady with a Fan," in the Wallace. All the National Gallery's own unquestionable Velasquez pictures have been assembled in this gallery for this purpose.

If one dares to be critical in face of such wealth it is only to complain that we would have liked a little more of the second best added to this undoubted best; in our world of austerity we are used to having our cream thinned a trifle. Our adventures among these masterpieces would have been just one degree more exciting if we might have seen something of the more sentimental side of Murillo, and a few more of the works of Zurbarán and of Ribera and just one or two of the works of Del Mazo and of Valdes Leal. This would have given us a minute Prado in Trafalgar Square and shown the decline of the great days as Velasquez was echoed by his son-in-law, and the softer sentiment of Murillo became sentimentality in the hands of Valdes Leal. As it is, there is a slight feeling that our friends at the Arts Council are protecting us from our own bad taste, fearing that the raptures of the multitude might be expended upon a Murillo "Immaculate Conception" when culture demands that they should be given entire to that master in his mood of genre, or to the outtopping Velasquez.

It may be (one does not know the inwardness of such things) that the Wallace custodians would not play so far as this exhibition is concerned, but it would have been greatly enriched by their Murillo pictures, especially by the "Adoration" if only for the sake of the lighting of that particular work. The Dulwich Gallery paintings would also have added to this chance of enrichment of our knowledge. It is, alas, the fate of anthologists to bear with the complaints of those who catalogue the things left out, along the line of the definition of salt as that which spoils the cooking of potatoes when it is omitted. If therefore we are being guilty of ingratitude it is only because one wants this almost perfect opportunity for the study of Spanish painting of the great

period to be rendered absolutely perfect. One more room, even a small one, could have shown the whole arc from the groundling work of Coella to the return to earth with Leal.

This subject of Spanish painting is one of fascination precisely in the phenomenon of its rapid rise and fall. We make our materialist friends a present of the importance of the transfer of the Hapsburg Court from its castles in Austria to the gloomy

Escorial which Philip II built near Madrid—a move itself dictated by the fact that the Hapsburg Spanish possessions were at the end of that pipe line of treasure pouring in from their new overseas realms in South America. Some of the great art of Italy—Titian in particular—followed them there; and El Greco at least came on that stream. But El Greco was a self-contained wonder. He claimed to be a pupil of Titian himself in his Venetian period, although I personally find myself being so much more reminded of Tintoretto in his work that I have invented (on no other evidence than the fallibility of human nature) the theory that it was really Tintoretto who was his mentor in Venice, but that finding Titian's name to be the one to conjure with in distant Spain he emphasised his connections with the elder master if, indeed, he had any. A young artist of thirty-five or so, ambitious enough to follow the sun of patronage from Crete to Venice, to Rome, and thence to Madrid, might easily stretch such a point. If so, he was saved by his own genius and some inner fount of pure inspiration; for his first portrait of Philip found no favour with the king, and our painter was saved from becoming a courtier, and stayed in Toledo painting visions. Toledo, in which St. Therese was living when first El Greco came there and which was the home of the other great Spanish mystic, St. John of the Cross, was the ideal setting for his essentially spiritual



WOMAN WITH A FUR. By EL GRECO

From the Exhibition of Spanish Paintings at the National Gallery

Loaned by Sir John Stirling-Maxwell, Bt.

PERSPEX's choice for the Picture of the Month

genius; the religious houses gave him what commissions he needed, and El Greco ultimately pursued an inner light of art divorced from mere appearances which waited almost until our own day to receive its true meed of appreciation.

If El Greco trod this way of the spirit, Velasquez believed that his painter's business was with the body. He loved everything for its own sake. A copper pan, a fish, an egg, the hideous countenance of his royal master, the deformed dwarfs of the Court, the clothes of this period which made little children look like tea-cosies. We would like to think that he loved beauty which was beautiful for its own sake, and the "Toilet of Venus," that picture with which he dared the ban of the Spanish

church upon nudes, shows the artist in his most brilliant mood.

In this exhibition we are able to study Velasquez in every stage of his art. The earliest genre work is marvellously represented by such pictures as the wonderful "Water-Seller of Seville," "Christ in the House of Martha" or the "Old Woman frying Eggs"; the second stage of his development by the "St. John on the Isle of Patmos" and that "Immaculate Conception" of which the colour startles us by its likeness to the vivid colours of El Greco; some portraits of the magnificent middle period; and so through to the perfection of his art which gave us the portrait of Philip IV in his old age. The painter's painter, Velasquez is concerned throughout his whole life with rendering in terms of pure painting the things he sees about him. For him the mysticism which moved El Greco had no meaning: he was of the earth earthy, or at least of the court courtly.

The strangest part of this short-lived art of Spain (for Goya was an isolated phenomenon almost a hundred years later) was its absolute cessation. The Spanish landscape is one of the most exciting and colourful in the world, yet there are no landscape painters. The Spanish people are, one would have said, sensitive and passionate, full of life and the joy of living, yet there is nothing to record this love of life for its own sake as there was in Holland, France, England and, indeed, all over Europe. They are exceedingly good looking, yet no brush registers them. By what law, one asks, does the wave of creative purpose so thoroughly recede? Poverty; a religion which contained the seeds of a deep defeatism; a distrust of beauty; an inertia of the intellect: these elements or something of the kind brought Spanish art to a standstill. Even that mystical non-naturalism of El Greco, which might easily have perpetuated the other-worldliness of Spanish religion, ceased with his passing. It were as though the Spaniards had ceased to believe either in the wonder of the body or of the spirit, and the intellectual ferment which has given impetus for two hundred years to French and English painting was not in their nature.

Much of our art to-day, perhaps too much, is dictated by that intellectual side. Almost we know too much. Our advanced artists have advanced along this road of mind so that they have small concern with sensuous beauty and none with the spirit. There is, for instance, at the Lefevre Gallery an exhibition of the work of Douglas Percy Bliss and, more significantly to my point, of drawings, gouaches and water-colours by half-a-dozen other British artists. Mr. Bliss's work has taken a turn towards quietism and a typically English decorative quality. These pictures are scholarly productions, sparing no pains in the draughtsmanship which shows how far Mr. Bliss has gone in his study of form for its own sake. If they remain a little too near the book illustration which has occupied so much of this artist's workaday life they are nevertheless self-sufficient in their lyricism.

With them are shown a group of water-colours by John Tunnard, five drawings by Wyndham Lewis, some monotype drawings by Robert Colquhoun, and one by Robert MacBride. Tunnard is sheer brainwork, about as concerned with the world we live in as an argument by Einstein. Sometimes they have nature titles such as "Sea Holly" and sometimes emotional ones such as "Threat, 1946," but the Sea Holly is as threatening as the Threat, and the Threat as spiky as the Sea Holly. In fact we look at all of them as abstract organisation of space and its expression in colour. Pure lines interweave with those shapes beloved of Mr. Tunnard which might be the lens-holders of non-existent cameras. Such abstractions please for line or colour or they do not; fit a modernist scheme of interior decoration, or do not. They have a certain slight emotional quality, but nothing whatever to do with this world or the next. They begin and stop with the mind. Bernard Shaw's He- and She-Ancients who treated art as the passing fancy of adolescents would have a word for them. Meantime on the nearby wall Mr. Wyndham Lewis, who in the roaring 'twenties blasted British art along these lines of the abstract, has gone tame. "I have known four and twenty leaders of revolt," one murmurs sadly, and passes on.

And what shall we say of Robert Colquhoun? I confess firstly that I do not quite know what a "monotype" drawing exactly is. These Irish women with very large pointed noses, à la Punch, with big slits for mouths, and staring eyes expressed in heavy black outline all have a family likeness. Mr. Colquhoun has made this strange type his own (except that Mr. MacBride's "Two Widows" evidently belong to the family), so it may be that this is the monotype indicated by the term. He will forgive me if I say merely that I don't like them, especially if I add that I know there are those who do. *Chacun à son goût*;

but Synge and Sean O'Casey were howled at by their compatriots for far more flattering portraits.

Is such unnatural ugliness merely intellectual reaction from the suave good looks which are the mark of our fashionable portraiture, or does it truly correspond to some wayward inner vision of the artist? A visit to the annual Exhibition of the Royal Society of Portrait Painters at the Suffolk Street Galleries inclines one to the former view. These more than three hundred representations, with remarkably few exceptions, are carefully and skilfully drawn in the established manner of British Portraiture. Cathleen Mann or Ethel Walker may glance brazenly or coyly at Impressionism, but one imagines them frozen back into good form by the great compact majority on the walls around them. Oswald Birley and James Gunn, de Glehn and Frank Salisbury paint these handsome people in their handsome clothes handsomely. Lady Iliffe's furs and pearls in Mr. Salisbury's portrait of her would tempt a cat burglar to scale the water pipes of Suffolk Street as the picture of flowers in classic story is said to have enticed the bees. His picture of President Truman is the perfect official portrait: an idealised presentation of the man, with a cleverly significant arrangement of the American flag and a globe as accessories.

In quite another department of ideal and tidied naturalism there is an exhibition of water-colour paintings of birds in their natural haunts by Philip Rickman at Lottinga's Galleries in Bond Street. These pictures have all the charm which we associate with his work: the meticulous care in colour of plumage and brilliant observation of habits of flight, set against backgrounds as conscientious. His science as a naturalist links with his competence as an artist and will delight those who share his love of birds.

One can understand, however, the attitude of mind which makes an artist feel that the nature of art demands that it should not mark time but move on. My wonder is whether the artist must necessarily move to the ugly-ugly in reaction from what he regards as the pretty-pretty. One gets an interesting sidelight on this at the exhibition by Otway McCannell at the Leger Gallery. Not that McCannell turns to the ugly, but he reveals a restlessness which moves from his own characteristic rugged mannerism in pursuit of strange gods. A girl's head, "Isadora," becomes a pastiche of Marie Laurencin; two mural decorations are flat abstract patterns; a "Young Philosopher" is cubist. We are tempted to wonder whether this experimentation is a headmasterly demonstration of the possibilities of several methods. Anyway, Mr. McCannell is happiest as himself, for there he is on ground where his own matter and manner suffice. His rugged impasto (aided, I understand, by the use of actual cement with his paint) may well develop far along its own line, but he is unwise to abandon it for other theories and methods.

Across at the Leicester Gallery two artists are showing who, whatever one's reaction to their work, are patently themselves. Ethelbert White is exhibiting landscapes in both oils and water-colour; and Epstein is showing a number of studies of the nude, a few new portraits, including one of Churchill, some sketches in sculpture, and one big work, "The Slave Hold."

Ethelbert White's work is an interesting example of the way an artist can go beyond a formula which he has made his own and yet remain characteristically himself. There was a time when there was danger that Mr. White would never escape from those forest glades with ruddy grounds of strewn beech leaves and over-arching trees. The first of his oils is a perfect specimen of this formula (and very charming, too). For the rest he is happily and literally out of the wood. The "Evening, Arundel Valley" or "The Pool" show how much further he has gone.

Epstein is—Epstein. The modelling is, if anything, more rugged than ever; there is a characteristic determination to defy that school of sculptural thought which holds that it is the essence of the art to be solid—Mr. Epstein splays arms, legs and fingers to his heart's delight; and the sketches (perhaps for future works) portend vast wings such as worried some of us with the "Lucifer." I thought that the Churchill portrait, for all that it was loaned by the Imperial War Museum, had caught not so much the determined war leader as the spoiled baby which is Mr. Churchill's endearing *alter ego*. Coming from Epstein's hand this surprised me, although the spoiled baby is one of the artist's recurring themes. A head of Pandit Nehru was much more sinister; and the group for "The Slave Hold" had all the artist's power.

The nude studies, displayed in museum cases which give rather worrying lights and a mistaken air of preciosity, are merely

(Continued on page 61)

THE FINE ART TRADE—FREE
OR CONTROLLED?

BY G. D. HOBSON, M.V.O.

BEFORE 1939 the English Fine Art trade was free; pictures, books, prints, sculpture and—if they were over 100 years old—all products of applied art could be freely imported and exported; and more money changed hands annually for works of art at London than at either New York or Paris, the two other great centres of the Fine Art trade. During the war, both imports and exports had to be restricted, and the shackles have remained; at the present time, no works of art or pictures can be imported without a licence which is practically never granted, nor are English dealers allowed to travel on the Continent and buy works of art to bring to England, as the English gentry did after Waterloo to the great benefit of this country. Exports, generally speaking, are allowed subject to licence; but all doubtful cases are submitted to the Government's experts, who may forbid the export of anything which a public institution wishes to acquire. Which is the better system—freedom or control?

There can be no doubt that the answer would be in an ideal world. Art is as international as Science and Music, its lovers are found in every country and they do not confine their enthusiasm to the products of any age or any nation. It will hardly be disputed that what is universally appreciated should be universally available, at this time in particular when by general consent the hope of the world and the future of mankind depend on the growth of international friendship and the elimination of national differences. But we do not live in an ideal world; difficulties have to be taken into account and among them notably finance; we are very short of foreign currency and at first sight it seems absurd to spend what we have got on the import of what are generally regarded as luxuries. The watchdogs of the Treasury, unfamiliar with the working of the business which they control, do not realize that it was largely an entrepôt trade; that much came into this country which went immediately to another country—sometimes even back to its country of origin—and that, on balance, far more was paid for our exports than we paid for imports. A one-way trade cannot exist for very long, and if imports continue to be banned, dollar-producing exports will soon dwindle and disappear.

There is no argument against allowing the import of works of art except finance; during the war lack of shipping was an insurmountable difficulty but that no longer exists—the bulk of works of art is negligible. Everybody would agree in principle that the more works of art there are in England, the better for this country, whether they are in public or private ownership; but clearly we cannot have them if we cannot afford them. If the attitude of the Treasury were justified from a purely financial point of view, it would be our unpleasant duty, in these days of austerity and economic stress, to put up with it, but it is not; apart from all cultural and aesthetic considerations, it is bad business, and as such it should be fought. All English art lovers should work for the restoration of freedom to import works of art.

The case for freedom of export is rather different; it is obviously to our financial advantage to export as much as possible, especially as most of our exports go to "hard currency countries" and particularly to the U.S.A.; they get us dollars which help to pay for food and other necessities. But are we justified, in the higher interests of the nation, in allowing our treasury of works of art to be depleted; are we not selling our birthright for a mess of pottage? The people who talk in this way are usually those who know least about the public and private collections of this country. We have heard a good deal, in the present century, about the drift of works of art to America; much less about their drift to public galleries and museums. This has gone very far, and it still continues; in the past two or three years, three great collections of silver, one of Chinese porcelain, and one of works of art generally, have gone to public or semi-public ownership, apart from one of Constable's most famous pictures and an extremely fine English illuminated manuscript of a very rare type. These are only instances; the British Museum Quarterly, the annual publications of the National Art-Collections Fund, of the Friends of the National Libraries, and of the Victoria and Albert Museum, record innumerable other acquisitions by public institutions in London and elsewhere. In fact, many of them have far more than they can show; and what

they do show is often far more than the public enjoy. It has been calculated that the average person in this country spends no more than ten minutes a year in art galleries and museums; and it is generally agreed in the art world that what our museums and galleries need is not so much more things to see, as more people to see what is on show.

The quality of our public possessions is as remarkable as their quantity; there are very few manifestations of art which cannot be enjoyed here better than anywhere except in the country of their origin, while it is impossible for anybody who does not come to England to appreciate English art. No doubt there are some kinds of art which can be studied and enjoyed more completely in America than in England, modern French painting, for example, Regency furniture, early Chinese bronzes and ceramics and pictures. But on the whole, the odds in our favour are enormous; the great art of the European Middle Ages in particular can hardly be appreciated on the other side of the Atlantic. They have no castles, no cathedrals, and their opportunities of studying smaller things are far less than we enjoy. Mr. J. A. Herbert, in his admirable survey of Illuminated Manuscripts, refers to 222 manuscripts in the British Museum and 39 in other English public collections; he mentions no more than four in America. In this matter we are Dives and the Americans are Lazarus; shall we not let them have some of the few crumbs which still remain on our table—that is, in private hands? Unquestionably Americans think we should; Mr. Francis A. Taylor, Director of the Metropolitan Museum, said in 1944 that a free and open market in works of art is a necessity—the free movement of the products of civilization is the very life-blood of international relations! Already, we are unpopular everywhere in the States, with the Left because of our action in Palestine, with the Right because of our socialistic legislation; why forfeit the goodwill of the intelligentsia?

Financial, political and moral considerations unite in suggesting that we should allow the free export of works of art; financial considerations, which alone are involved, suggest, if truly estimated, that we should allow their free import. From every point of view free trade in works of art is desirable; let us hope it will soon be restored.



CURRENT SHOWS AND COMMENTS

—continued from page 60

lettered A to R and show an Epstein model sprawled in various ungainly poses. They are frankly sexual in feeling, and if Mr. Epstein retorts "Honi Soi . . ." I can only blame my Non-conformist upbringing. One young lady, who seemed to be more innocent than I had imagined anybody under twenty could possibly be, said that they were obviously swimming; so we will leave it at that. That they also are strong in the Epstein manner cannot be denied.

One last word on the past and the future: at the Redfern Gallery there is a delightful exhibition of the posters and lithographs of Toulouse-Lautrec, full of the spirit of the naughty 'nineties and Paris and Boulevard cabarets, when Loie Fuller kicked her petticoats and Yvette Guilbert spoke so eloquently with her long gloved arms. Nostalgic? Improper? Maybe, but romantic and put over with brilliantly free draughtsmanship and a marvellous economy of means. The other exhibition is one of the work of the Slade students at Walker's Galleries. To those who are given to the excitement of gambling on futures these fledgling works offer a fascinating opportunity. There is, of course, not a single known name; you have to take the works absolutely on their face value because you like them and see possibilities in them. There is little here that is theory ridden (thanks be!) and a diversity which indicates that the Slade teaches young people to paint but without warping their individualities. I found I had marked both pictures of Z. M. Blakely, both of Miss Fletcher's; and a charmingly designed and quietly painted "Tenby Harbour" by John Macken. The future must decide whether my markings were right.



ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

SOFT PASTE BRISTOL and EARLY WORCESTER

BY C. W. DYSON PERRINS, F.S.A.

THE actual circumstances of the start of any business, however important it may ultimately become, are seldom known after the lapse of some years, and this is particularly true of an enterprise which commenced at Limehouse some 200 years ago and was destined to become the present Worcester Royal Porcelain Company. We owe the first trace of the business to Mr. A. J. B. Kiddell, who, together with the late Dr. H. Bellamy Gardner, discovered the following advertisement in the *Daily Advertiser* of January 1st, 1747:

"To the Dealers in China and Earthenware.

"The Proprietors of the Limehouse Ware give Notice that they now have a large Assortment at their Manufactory near Dick Shore in Limehouse. . . ."

Dick Shore was located at Limehouse where the Thames makes a turn southward, and Pepys mentions it in his Diary on January 15th, 1660, when he says: "Hence we walked to Dick Shore and thence to Town and so home."

Similar advertisements which appeared later in the same year referred to "The Newly-invented Limehouse Ware" and claimed it to be "in no way inferior to China," but no specimens of the ware have so far been identified and it apparently had only a short period of existence, since on June 3rd, 1748, the same paper contained a sinister notice to this effect:

"The Creditors of the Pot Manufactory at Limehouse are desired to meet at the Castle Tavern in Lombard Street this day by Five O'clock in the afternoon upon affairs of importance."

Now when the creditors of a business are called together upon "affairs of importance" it usually means that the business concerned is in a bad financial condition, and that this was the position is confirmed by certain letters written by Dr. Pococke, Bishop of Meath, but before we come to them we must turn to the details of another business, which was located in Bristol.

Thanks to the researches of Mr. W. J. Pountney, who published the results in his book *Old Bristol Potteries*, 1920, we learn that an advertisement appeared in a Bristol newspaper in 1745 (month not given) of the sale of a lease, of which 28 years had to run, relating to: "a messuage in Redcliff Street known by the sign of the Glass House consisting of several tenements lately in possession of William Lowdin . . ." Mr. Pountney adds that this lease was sold to John Tandy, a brewer, who surrendered it, and the premises were then re-leased to James Davis, a mason, and John Tandy, and divided, Davis taking the kiln or cone.

The next link in this history is supplied by Dr. Pococke. In a letter dated Tavistock, October, 1750, he mentions that he had been to Lizard Point to see the "soapy rock" which was sold at five pounds a ton "for the manufacture of porcelain now carrying on at Bristol . . ." and in a second letter written a month later in Bristol itself he says: "I went to see a manufacture lately established here by one of the principal [sic] of the manufacture at Limehouse which failed. It is at a Glass house and is called Lowdin China House," and he adds that it is known that they use the soapy rock at [?] from Lizard Point.

There can be little doubt that one of the "Principals" of the business at Limehouse which failed in 1748 was responsible for the factory visited by Dr. Pococke at "Lowdin's China House" in Bristol in 1750, and that Pountney was probably correct in thinking that he was William Cookworthy.

The Bristol business would seem to have met with success at first. In November and December, 1750, and again in July, 1751, an advertisement appeared in a Bristol paper commencing, "Whereas for some Time past Attempts have been made in this City to Introduce a Manufactory in Imitation of China Ware, and the Proprietors having brought the said Undertaking to a considerable Degree of Perfection are determined to extend their Works and Sales of Ware as soon as proper Hands can either be procured or instructed. . . ." It goes on to call for young lads above the age of fourteen who shall learn the Art of Pottery, and for "Children of either Sex, not under the same age, who may be learned to draw and paint by Persons appointed for that Purpose. . . ."

In addition to the factory there was a warehouse in Castle Green where the ware was sold and the advertisement of July, 1751, makes a specific statement that no ware will be sold at the

place where it is manufactured, nor will any person be admitted to enter there without leave from the proprietors. Little is known of the factory or its products, and a curious feature of all the advertisements is the careful suppression of the names of the "Proprietors." There is no indication that the business was anything but successful, so a notice which appeared in the same paper in July and again in August, 1752, is both puzzling and surprising. It ran thus: "Whereas the Proprietors of the Manufactory for making Ware in this City in Imitation of Foreign China are now united with the Worcester Porcelain Company where for the future the whole Business will be carried on: therefore the said Proprietors are determined to Sell their Remaining Stock of Ware very cheap at their Warehouse in Castle Green till the whole is disposed of."

If we may take these advertisements and the letters of Dr. Pococke as being literally correct there would seem to have been more than one proprietor of the Limehouse business whilst only one of them established the manufacture at the Lowdin Glass House, and that there was more than one engaged in the latter in 1750 onwards. It is annoying that we have no record of any of their names, which Pountney tried in vain to trace, but there seems good reason to come to his conclusion that William Cookworthy was one of them, and Sarah Champion, writing in January, 1764, gives Cookworthy the credit of being "the first inventor of the Bristol China Works." The importance of words used in the last advertisement must be specially noted, viz., "united with" and not "sold to," and "where for the future the whole Business will be carried on," from which it is apparent that a Company was then in existence in Worcester ready to receive the Bristol factory, which was undoubtedly transferred to its new location in its entirety.

It will be noticed that our scanty knowledge of the Bristol business is obtained only by inference from a few advertisements, but we have much fuller information regarding the Worcester Company since the Partnership Deed, dated June, 1751, is fortunately preserved in the Works Museum, and was printed in full in 1883.

It is a long and comprehensive document with 29 Clauses giving the names of the Subscribers and the amounts of their shares, together with some interesting details as to the conduct of the business. Great stress is laid upon some secrecy to be observed which was so important that there were to be inner and outer doors to the factory, the keys of which were to be kept by two separate men; but there is no mention of any previous connection with the Bristol business nor whether any of the "Subscribers" had anything to do with it. All the signatories to the Deed were local Worcester or Worcestershire men excepting Edward Cave, who managed the *Gentleman's Magazine* in London.

The preamble to the Deed begins: "Whereas a new Manufacture of Earthenware has been invented by John Wall of the City of Worcester Doctor of Physic and William Davis of the same Apothecary under the denomination of Worcester Porcelain . . ." which on the face of it would suggest that they had actually discovered a new body, but Mr. Hobson points out that the words "Invented" and "Discovered" used in the Deed are legal phrases for "found out" and "disclosed," and that the description "inventors" applied throughout the Deed to Dr. Wall and Wm. Davis has the same significance.

Clauses 18 and 19 have such bearing on the question of the possible connection of Dr. Wall and Wm. Davis with Bristol that they must be given in full:

Clause 18. "That all the materials and Utensils that the inventors are now possessed of and which are proper to carry on the work be purchased for the use of the Subscribers at the just and real value thereof and as they shall be estimated by persons who are proper judges in that behalf and that the inventors be moreover empowered to purchase such materials as are necessary for commencing and carrying on the work and their account thereof admitted without producing such bills of parcels as may tend to discover the secrets of the said Manufacture so as the inventors by that means practice no fraud or imposition upon the other subscribers."

Clause 19. "That the workmen and boys now employed by the inventors be deemed to have entered into the service of the

SOFT PASTE BRISTOL AND EARLY WORCESTER

Subscribers in general in the said Manufacture from the eleventh day of May last."

Clause 20 is also important. It provides that for the encouragement of Robert Podmore and John Lyes, workmen who have for some time been employed by the inventors in the said Manufacture, and to engage their fidelity to keep the secret, they were each to be allowed a special gratuity out of the "profits."

In the clauses dealing with the financial arrangements Dr. Wall and Wm. Davis were each credited with £250 in their subscriptions to the Capital Stock "as a reward for their discovery of the secret of making the said Porcelain," whilst they were to receive a further £100 if the net profits exceeded 10% per annum. All this indicates that Dr. Wall and Wm. Davis had been actively concerned in the manufacture of porcelain previous to the formation of the Worcester partnership, and there can be little doubt that the partnership was formed to acquire the business, which was then transferred from Bristol to Worcester; and that Podmore and Lyes must have been important men in the Bristol factory and were acquainted with the secret which was to be protected so securely. This secret was, of course, the use of the "soapy rock" or steatite mentioned by Dr. Pococke, but it is curious that it should have been regarded as such a confidential secret at Worcester when its purpose was told to a casual visitor not only at the source of supply but even at the Bristol factory where it was used.

The wording of Clauses 18, 19 and 20, together with the last advertisement quoted above, leaves no doubt that Dr. Wall and Davis had been engaged in the manufacture of porcelain since they had employed workmen and boys and had been possessed of materials and utensils for that purpose, but it is difficult to realise the actual circumstances. The manufacture of china even on a small scale would involve the presence of kilns, buildings and plant, which would not fail to make a stir in a town like Worcester, where at that time the only industries were those concerned with gloves and wool, but there is no indication of any business of the kind before the company which started in 1751. On the other hand it could hardly have been feasible for a doctor of medicine and a chemist each busily employed in their respective spheres in Worcester to take active parts in a business in Bristol. Podmore and Lyes may well have been key men in the Bristol factory and had to play important parts in establishing the new business in Worcester, but the actual position of Dr. Wall and Davis in the transaction remains



SAUCE BOATS.
Fig. I (top). Marked "BRISTOLL," in white, adorned with reliefs of festoons

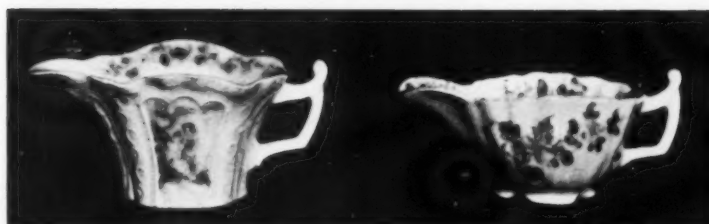


Fig. II. Possibly early Worcester, but from a different mould to Fig. I

a puzzle. It may be useful to recapitulate the vital dates:

- June, 1748—Failure of the business at Limehouse.
- Nov., 1750—Visit of Dr. Pococke to the factory "lately established" in Bristol.
- Nov., 1750—Bristol firm advertised for apprentices.
- May, 1751—Lease of Warmstrete House, Worcester, commences.
- June, 1751—Worcester Porcelain Company's Partnership Deed signed.
- July, 1751—Bristol firm advertise that in future no ware will be sold nor visitors admitted at the factory but only at the warehouse.
- July, 1752—Bristol firm advertise that they are now united with the Worcester Porcelain Company.
- Sept., 1752—Worcester Company advertise that they have a great variety of ware to sell.

The site selected for their factory by the Worcester Company was Warmstrete House. This had been a private residence on the banks of the Severn situated next door to the Bishop's Palace, where a factory which inevitably produces considerable smoke at times must have been a most unwelcome neighbour. The lease was only signed in May, 1751, and in September, 1752, the Company advertised that they had a great variety of ware for sale which, if the business had started *de novo*, would hardly have been possible. Before any output could be produced kilns and workshops would have to be built, mills and plant installed, and operatives and artists trained in all the skilled work involved in making and decorating china, and this in a town where there would be no one with previous experience in any of these highly technical directions. Podmore and Lyes were doubtless experienced men, but they could not train workers in all the necessary branches, so the conclusion seems inevitable that the entire



SAUCE BOATS, all painted in underglaze blue
Fig. III (top). Marked "BRISTOLL." Note foot rim of fluted specimen



Fig. IV. Marked "BRISTOLL" in raised letters, moulded with slight rococo scrolls in relief

Figs. V and VI.
A
SAUCE BOAT
AND A
BOWL
painted with
conspicuous
skill. That of
Fig. VI
resembles
work by
Michael Edkins
on
white opaque
Bristol glass



Bristol factory—plant, workers and artists—was transferred *en bloc* to Worcester, and possibly the prohibition of visitors to the Bristol factory in July, 1751, was due to the fact that the plant was then being dismantled. It is probable that the ware advertised by the Worcester Company for sale in September, 1752, was partly stock taken over from Bristol, whilst the pieces which are occasionally met with having the mark BRISTOLL painted over, may have been part of that stock of which the new Company wished to conceal the origin.

The difficulty which those interested in the subject know so well of distinguishing between the products of the Bristol and the Worcester factory round about this period is thus apparent. If the methods of production—the moulds—and the painters—went from Bristol to Worcester there would naturally be little or no difference until new influences made themselves felt. This is shown by the specimens here illustrated which are from the Worcester Works Museum.

The sauce boat in Fig. I which is marked "BRISTOLL"

in raised letters must be one of those described by Dr. Pococke on his visit to the Works: "They make very beautiful white sauce boats adorned with reliefs of festoons which sell for sixteen shillings a pair." It is entirely undecorated, whereas the similar specimen in Fig. II is coloured, but whilst much resembling the other it has differences besides the shape of the handle which show that it is from a different mould. It is possible that the latter may be an early Worcester production, but the style of the painting makes this doubtful in my opinion. The little sauce boats in Fig. III, which also have the BRISTOLL mark, are painted in underglaze blue and attention may be drawn to the foot rim of the fluted specimen, which would seem to be a feature of this factory. The sauce boat in Fig. IV, which also has BRISTOLL in raised letters, is moulded with slight rococo scrolls in relief and decorated in pseudo-Chinese style in underglaze blue. In Mr. Hurlbutt's *Bristol Porcelain* two similar sauce boats are reproduced on Plate 12, but all three specimens are from different moulds, although they were undoubtedly each



Fig. IX (above). BRISTOL SAUCE BOAT,
finely painted by the artist of the crane birds,
with matt glaze

Figs. VII and VIII. SAUCE BOATS painted
by possibly the same artist as that of Fig. VI,
and may be either Bristol or Worcester.
Fig. VII is probably Worcester

SOFT PASTE BRISTOL AND EARLY WORCESTER



Figs. X, XI and (top right) XII. A series of specimens of Bristol form but with the transfer prints of Worcester, decorated by engraving, a process largely used now

Fig. XIII (right). A beautiful specimen with moulded design of wheat-ears framing the panels



Figs. XIV and XV. BRISTOL TEAPOTS. Fig. XIV has painting similar to the sauce boat (Fig. XIII) in underglaze blue, with very skilled embossing work



Fig. XVI. TEAPOT, hesitatingly attributed to Bristol; the painted scene was used at Newhall

painted by the same artist. It must have been a popular article.

Fig. V, which is also fluted and has moulded rococo scroll work, is an early specimen of the work of a painter who is thus described by W. B. Honey in *Old English Porcelain*: "One painter in particular used a very thin brush with remarkable skill, and his Chinese figures amid furniture and trellises and very distinctive birds and flowers include some of the most graceful brushwork seen in English porcelain." The painting on the bowl in Fig. VI, which is doubtless by the same artist, particularly deserves this praise. The panels on the sides and the little flower sprays which flank them are wonderfully delicate, the latter resembling similar work on the white opaque Bristol glass which is attributed to Michael Edkins, but it would seem too early to be his work. Though they do not exhibit the same delicate brush work as the bowl in Fig. VI, the sauce boats in Figs. VII and VIII may well have been painted by the same artist, and his work can also be recognised in later Worcester specimens. Fig. VII has the two crane-like birds, one of which stands in a defiant attitude with his beak open, whilst the other assumes a very coquettish attitude, and Fig. VIII has the two Chinese figures, one holding a fan and the other a parasol, both of which we see later on Worcester pieces. As a matter of fact it is difficult to decide whether these two sauce boats were made at Bristol or Worcester, and I am inclined to attribute Fig. VII to Worcester. This too would seem to have been a popular article, as there are three specimens in the Museum, all from very similar though different moulds.

The sauce boat, Fig. IX—which the Museum possesses through the generosity of Mr. and Mrs. Tilley—is obviously due to a silver model, but the liability of the handle and foot to breakage would prevent it being a popular article in china. It is finely painted by the artist of the crane birds, but the glaze is unusual since it has a matt surface, and opinions differ whether this was intentional or not. It is certainly not unpleasing and could not have been considered as a defect since it was passed for painting. It is an interesting specimen for several reasons and a fine example of Bristol production.

An interesting class of article is represented in Figs. X, XI and XII, of which there are other specimens in the Museum. They are in early shapes and might be assigned to Bristol but for the fact that the process of transfer printing is not thought to have been introduced for some four years after that factory had closed down. They must therefore emanate from Worcester and show that the early engraving was etching and not the work

of the burin, though the latter was occasionally used to strengthen the etched work. The beautiful little print of a bird in Fig. XII which is inside a cream boat is a simple example of this work.

The process of printing a design in outline which is subsequently filled in with colour is largely practised to-day, and it is interesting to find that it was employed at Worcester at an early date. The Museum has several pieces with painted designs based on a printed outline, but it is strange to find pieces very similar in character, in which, however, the outline is painted, simulating print.

The sauce boat, Fig. XIII, which must also be from a silver model, is a beautiful specimen, the moulded design of wheat-ears which frame the panels being particularly good. We now come to larger and more ambitious Bristol pieces in the three teapots, Figs. XIV, XV and XVI, each different in form and decoration. Fig. XIV is particularly pleasing and has similar painting to what we have already seen on the sauce boats, but Fig. XV is a specimen of the embossed work for which they must have had a very skilled worker to make the model for the mould. It is painted in under-glaze blue. I must confess to some hesitation over the teapot in Fig. XVI, but on the whole I feel it must have come from the Bristol factory. The spout and the handle seem to be from the same moulds as the teapot in Fig. XV, but the paste is heavy and so dense that a strong light can only get through in one spot where the translucency is of a greenish tone. It has developed a bad crack from the foot to the rim, which is unusual, and perhaps we may put it down as a trial of a new mixing. It has a



Fig. XVII. TWO PAIRS OF VASES from identical moulds. The pair on the left is Bristol; the other pair is Worcester—unmistakable links

representation of the scene of a man with an extraordinary dog chasing a still more extraordinary stag, which was used at Newhall, and which emanates from a Chinese original.

The two pairs of vases in Fig. XVII are distinct links between Bristol and Worcester, for they are from identical moulds, but I feel that the left-hand pair were made and painted at Bristol whilst the right-hand pair are undoubtedly specimens of the beautiful flower painting characteristic of Worcester.

We have thus traced briefly the progress of the business from Limehouse to Worcester via Bristol and its subsequent history has been notably dealt with by Mr. R. L. Hobson, but in conclusion I would like to enter a protest against associating the name "Lowdin" with the Bristol production. It may be a convenient tag since we do not know the names of those who were responsible for that business, but there is no reason whatever to suggest that Lowdin had anything to do with it. All we know about Lowdin is that for twelve years he had been tenant of the premises which were known as the Glass House, but he had presumably died at the time when the landlords (Dean and Chapter of Bristol) sold the remainder of his lease, which had been granted for forty years. It will be better and more correct if this ware is known as "Soft Paste Bristol."

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SCOTTISH SILVER—III. FROM 1707

BY IAN FINLAY

FROM the time of the Union of the Parliaments onwards the designs of Scottish silver became more and more difficult to distinguish. Certain characteristic articles continued to be made. The quaich persisted throughout the century, attaining its finest form in the years leading up to the incident of the 'Forty-five, after which it gradually lost its grace of line. Curiously, the favourite *motifs* of decoration were stylised roses and tulips, which frequently alternate round the body of the vessel; and if the rose be accepted as the Jacobite emblem and the tulip as a tribute to William of Orange and his House, we must side with Major J. Milne Davidson in drawing the conclusion that there was a certain amount of sitting on the fence in the north. The thistle-cup, too, continued to be made well into the XVIIIth century. But in general the styles prevalent in the south were closely followed, at least in Edinburgh, remarkably soon after 1707.

No articles could be more typical of the tendency than the fine two-handled covered cup and the octagonal-sectioned coffee-pot and hot-water jug in the collection lent by the Lady Binning to the Royal Scottish Museum. All are Edinburgh-made. The cup came from the hands of James Sympsone in 1709, and the coffee-pot is by Colin Mackenzie and the hot-water jug by James Ker, both of the year 1713. They at once proclaim themselves as "Queen Anne," but their sobriety, sterling craftsmanship and generous use of metal are also characteristic of the Scots burgh craftsman at all times.

The teapot is perhaps the vessel in which the Scottish, and especially the Edinburgh, craftsman showed his skill to most advantage. Indeed, between 1714 and 1730, he achieved a perfection of design based on functional considerations which had to be discovered all over again two hundred years later by the Bauhaus and its contemporary movements. Broadly, this design consisted of a simple spheroid body, short, straight spout, and C-shaped handle, with an unadorned foot and a lid sunk flush with the body, manipulated by a simple knob. An unengraved pot such as the one made by Colin Mackenzie in 1714 could quite well be illustrated in one of the works on modern industrial art by Mr. Herbert Read or Dr. Nicholas Pevsner, and if photographed under the usual "interesting" lighting it would pass as a product of to-day. The Scot was a little more remote from the Louis XV influence brought over to England by the Huguenot *émigrés*, an influence more admirable technically than aesthetically.



COFFEE-POT.

Maker: Colin Mackenzie, Edinburgh, 1713



TEAPOT, GOLD.

Maker: James Ker, Edinburgh, 1736

When decoration did appear, for a long time it was limited to the lightest and most delicate of engraving restricted to the upper part of the body, where it did no more than enhance the lovely plain surface of the silver elsewhere. The stands which frequently accompany those teapots might be slightly more ornamental. They have waved and moulded edges and are sometimes engraved in keeping with the pot. But neither on pot nor stand does the heavy embossing prevalent in England appear until about midway through the century. The most remarkable of those teapots is the gold one by James Ker, Edinburgh, 1736, now in the possession of Mr. Michael Noble. It is very nicely engraved with the Royal Arms and with a horse and rider and inscribed "Legacy 1736." Legacy was a mare which in this year won the pot, given by George II as the King's Plate for mares at Newmarket. The pot carries only the maker's mark.

Another type of vessel common to Scotland and England but which continued to be markedly simple in the north, by contrast with southern changes, is the tankard. Probably the most handsome example belonging to the early part

APOLLO

TEAPOT AND STAND.

Maker : A. Kincaid,
Edinburgh, 1727



PEG-TANKARD.

Maker : James Tait,
Edinburgh, 1709

COFFEE-POT.

Maker : Patrick Robertson,
Edinburgh, 1769



SCOTTISH SILVER

of the century is Lord Glentanar's. It was made by James Tait of Edinburgh in 1709, and is heavily moulded with spreading foot and domed top surmounted by an acorn finial. It is of the "peg" variety, graduated to ensure the fair rationing of its contents. A great number of small plain mugs, some with miniature tankard handles, was made throughout the country.

Tea was clearly a popular drink by the 1720's, as the capacity of Scots teapots is exceptionally large. Claret was, of course, the man's drink. Punch, however, must have had a certain acceptance, although there is no evidence that it held the important place which it held in English conviviality. It is sometimes remarked that the monteith, that important centrepiece of so many English collections, was not made in Scotland, in spite of its name and the story of the name's origin introducing that "fantastical Scot," "Monsieur Monteath." But there is an outstanding monteith of Scottish make—the punch-bowl of the Royal Company of Archers, the King's Bodyguard for Scotland.



TEA-URN.

Maker : Patrick Robertson, Edinburgh, 1778



PUNCH-BOWL (with Gold Medals of Winners of Archery Shoots from 1720-1780).
Maker : William Ged, Edinburgh, 1719

It is by William Ged, Edinburgh, and dates from 1719, which is almost at the end of the monteith period in England. It has the characteristic scalloped rim, beautifully everted, and is inscribed as follows :

Edinburgh, 20th June, 1720. The Council of the Royal Company of Archers, viz. :—Mr. David Drummond, Praeses : Thomas Kincaid, John Nairn, James Ross : Robert Lowis : John Lowis : John Carnegy : George Drummond, Treasurer : William McMurray and James Lowis, Clerks, ordered this piece of plate to be furnished out of the stock of the Company and to be shot for as ane annuall pryze at Rovers by the said Company and as the Council for the time shall appoint.

Sixty gold medals, attached to the bowl itself, commemorate the winners of this shoot at a natural mark—as contrasted with a target-shoot—between the years 1720 and 1780.

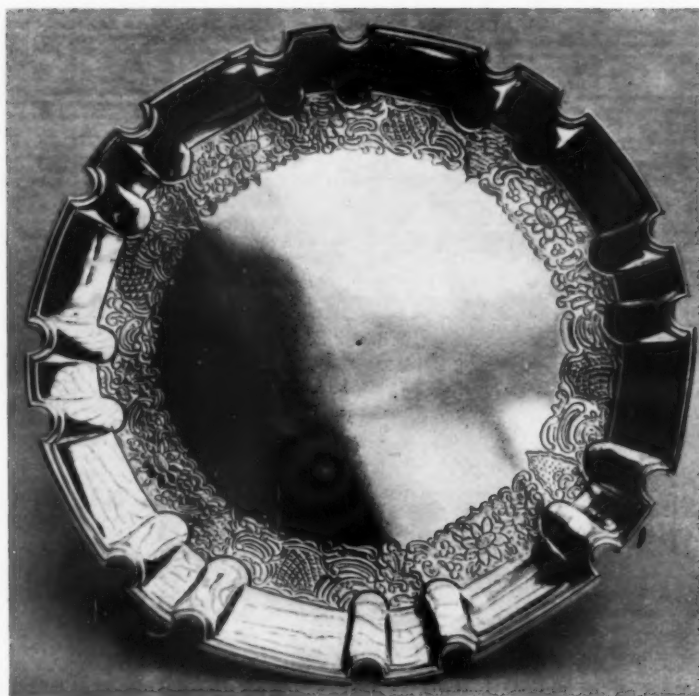
It is from the XVIIIth century that we draw most of the evidence for the high standards of craftsmanship attained by silversmiths in small burghs all over Scotland. This is apt to astonish us to-day. It seems difficult to believe that places such as Wick or Tain or Banff could, two centuries ago, produce pieces as finished, in their modest way, as the pieces being made in London. But it is merely an interesting pointer to the subsequent maldistribution of population which is exercising our planners to-day. In the XVIIIth century the urbanisation of



SUGAR-CASTER
Edinburgh, 1746

Britain had hardly begun, and in Scotland, as in England, what are now "remote" little towns were then vigorous centres and vital factors in the economy of their region. Markets for a healthy agriculture or fishery industry, they felt the flow of a considerable volume of wealth, and in days when plate was looked on as a normal form of investment there is nothing more natural than the establishment in such towns of one or two excellent silversmiths. By 1731 Pat Gordon of Banff could make a "functional" teapot as trim as the work of his Edinburgh contemporaries. By the 1790's eight or nine small burghs, in addition to the large towns, were able to supply the countryside with tableware such as peppers, salts, candlesticks, sugar basins and spoons in wide variety. Sometimes those achieve considerable originality and elegance, as in the case of the condiment set of Inverness origin lent by Lady Vivien Younger to the Royal Scottish Museum. The most notable feature of the valuable collection recently presented by Mr. Victor Cumming to the Glasgow Art Gallery and Museum lies in its widely representative sources.

The *tours-de-force* in dubious rococo taste made under Louis XV influence in London from the 1720's took a generation to penetrate to Scotland, doubtless because there was no influx of Huguenot craftsmen to bring them. It was not until the turn of the century that Robert Gordon in Edinburgh made the kettle and stand originally owned by the Haigs of Bemersyde, with its swags and heavy embossing and odd bird on the lid. To the same fantastic taste belongs the coffee-pot with rococo



SALVER,
by George
Robertson,
Aberdeen,
about 1730

embossing by Patrick Robertson (1769). But those pieces are saved by a sound underlying sense of form, well seen in the fine lines of the body of the teapot. This sense of form never really deserted the Scots craftsman until the onset of neo-classicism, which held the country—particularly Edinburgh—in its grip during the last quarter of the century. Neo-classicism dominated Scottish craftsmen to a degree achieved by none of the other fickle waves of taste of the reign of George I, because it reflected so perfectly that phase of brilliant cosmopolitanism into which the genius of the Scots people poured itself at a time when their national unity and aims had been dispersed. It was the age of Adam Smith and Hume and Boswell. Its coming was fitly symbolised by the building of the classical New Town of Edinburgh. Well-to-do citizens of the capital turned their backs on the medieval town and all it stood for, turned their backs on their vernacular past. And the cold and correct beauty of the homes they went to is repeated in the furnishings, especially in the silver, into the making of which went a great store of technical competence. The style of their work is typified by the great tea-urn by Patrick Robertson; but for the first time in Scotland the style is mannered and pompous, and no matter how varied the designs it is difficult to find a piece which has any sort of individuality. In my view, the most pleasing pieces made at this time were those furthest from the Edinburgh sphere of influence. The Elgin coffee-pot by John P. Cruickshank shown at the Glasgow Empire Exhibition in 1938 may be quaint, but it has character and retains something of the sound functional basis of Queen Anne pieces. In the early XIXth century, again, the provinces supply an undue proportion of the most interesting work. But a chilling foreshadow of centralisation fell in 1836. In that year an Act was passed requiring that all silver wrought in Scotland should be assayed either in Edinburgh or in Glasgow, which hardly encouraged the burgh craftsmen to attempt to carry on their ancient traditions.

I am indebted to the Lady Binning for permission to illustrate the coffee-pot by Mackenzie, at present on loan to the Royal Scottish Museum. Lord Glentanar kindly agreed to my including his peg-tankard, Commander G. E. P. How, R.N., supplied the photograph of the teapot by Kincaid. The gold teapot by Ker is shown by courtesy of Michael Noble, Esq., the punch-bowl by courtesy of the Royal Company of Archers, Edinburgh, and the remainder of the illustrations I owe to the Royal Scottish Museum.

THE HISTORY OF FRENCH TAPESTRY

BY ALEXANDER WATT

THE Exhibition of Six Centuries of French Tapestry, which was held in Paris last summer, will shortly be shown to the British public. This will be the first time that such a complete exhibition of the history of French tapestry has ever been shown outside of France. The greater part of the magnificent collection which was on view at the Musée de l'Art Moderne will be hung in the Victoria and Albert Museum. Here the London public will be privileged to see a number of rare and precious tapestries that were not included in the ensemble that was sent to Amsterdam and Bruxelles, following the closing of the Paris exhibition. This applies, in particular, to the celebrated "Dame à la Licorne" tapestries, the prized possession of the Musée de Cluny, which are being lent abroad for the first time.

Never had such a comprehensive collection of tapestries ever been shown to the French public as that which was admired by many thousands of visitors to the Musée de l'Art Moderne, in Paris, last summer. For this was the first occasion on which several of the earlier exhibits had ever left their museums and churches to form a retrospective exhibition of French tapestry.

Ironically enough, it is on account of the war that it has been possible to organise this exhibition in London. Wars have occasionally had the sole merit of permitting the public to admire and enjoy works of art which would otherwise not have been accessible. Thus it was possible for the French authorities to arrange, a few months ago, an exhibition in Paris of little-known masterpieces of painting from the French private collections which had been pillaged by the enemy during the Occupation and removed to Germany.

Now they have seen fit to exhibit abroad this wonderful collection of the rarest examples of French tapestry before returning them to their private owners, museums, and churches, from where they would never have been removed had it not been for the 1939-1945 war. For the Directors of the National Museums of France took no less trouble in bringing together and hiding



PANEL FROM "THE APOCALYPSE" SERIES. Early XIVth century. (Musée d'Angers)

away the precious tapestries of France than they did to save the paintings, sculpture, and *objets d'art* that went to make up the art treasure of the nation.

The earliest and most important tapestries to be woven in France are the celebrated series known as The Apocalypse, from the Musée d'Angers. (The famous XIth fragment in the Musée de Bayeux is not a tapestry but an embroidery.) These were executed in Paris, about 1375, by Nicolas Bataille, for Louis I of Anjou, brother of Charles V, who intended them to decorate his chapel in the castle at Angers. One hundred years later they were bequeathed by the Roi René to the cathedral. Unfortunately, a number of them suffered ill-treatment during the XVIIIth century, but luckily enough one of the Archbishops of Angers managed to collect them together, towards the middle of the XIXth century, and protect them from further damage. To-day there exist seventy out of the original ninety panels woven on alternate blue and red backgrounds, with ingenious and astonishingly original designs alternated with six or seven imposing figures set in architectural compositions strangely reminiscent of Giotto.

The Apocalypse series are among the greatest art treasures of France. The journey to Angers is well worth the trouble if one wishes to appreciate fully these remarkable tapestries. This is the second occasion on which a few of them have been shown in London. In 1932, five or six fragments were exhibited at the French Art Exhibition, at Burlington House.

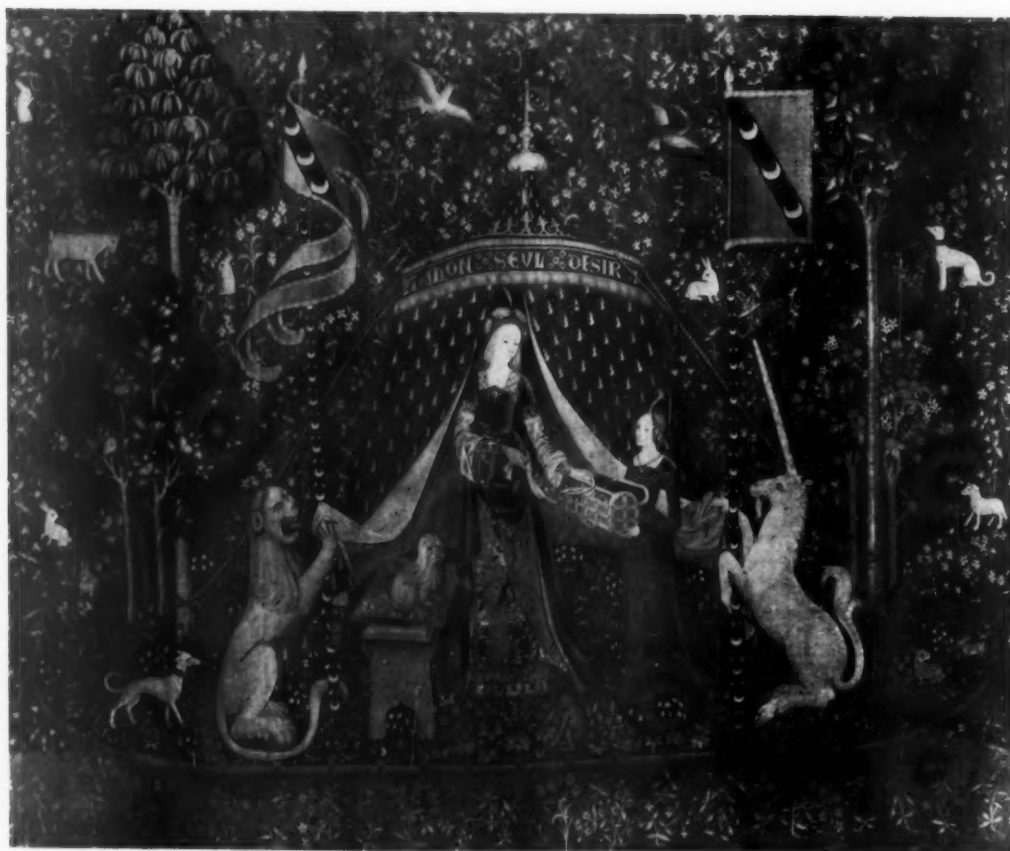
In the early XVth century, a rival group of weavers started a manufactory at Arras. This was patronised by the Ducs de Bourgogne, but did not exist for long, as Louis XI sacked the town in 1477. The weavers then took refuge in Flanders where they remained to help establish the famous XVIth century Flemish ateliers.

With the disappearance of the weavers from Paris an effort was later made, about 1550, to revive the art of tapestry in the valley of the Loire, then the centre of French culture. Here a few experts wandered from castle to castle executing tapestries for seigneurs and prelates. The church of Notre Dame de Nantilly, in Saumur, is still



ONE OF "LES CONCERT" SERIES. Mille Fleurs Tapestry. XVIth century

APOLLO



(Above)
 "LA DAME À LA
 LICORNE,"
 one of the celebrated
 XVIth century tapestries
 from the Loire ateliers.
 (Musée de Cluny, Paris)



(At foot)
 "LES CAVALIERS."
 Early XVIth century
 tapestry executed by the
 Loire weavers.
 (Church of Notre Dame
 de Nantilly, Saumur)

THE HISTORY OF FRENCH TAPESTRY

in possession of a number of outstanding examples of this period.

The works of these wandering craftsmen are to be specially admired for their harmonious designs and simple compositions wherein little attempt is made to imply perspective. The costumes of the early XVIth century lent themselves admirably to the decorative conceptions of the Loire weavers who, it is evident, made an effort to please their wealthy patrons. The fragment from Saumur is a typical example of how they concentrated on bold foreground grouping of elegantly dressed figures on horseback. As *decor* for the background they were content to imitate the delightful patterns of multiple little flowers that figured, a century and a quarter earlier, in the borders of the Apocalypse panels.

This decorative theme found fullest expression in the tapestries known as Les Mille Fleurs, where, contrary to the concept of the artists responsible for the Saumur tapestries, the figures are decorative elements in an intricate background composition of fauna and flora. It is believed that these fascinating Mille Fleurs tapestries were executed in ateliers more or less permanently established in the valley of the Loire.

But the true aspect of the spirit and *éclat* of the Renaissance, in France, is to be found in the incomparable series known as La Dame à la Licorne, also executed by the weavers of the Loire. Belonging to the Musée de Cluny, these had never been shown as an ensemble prior to the Paris exhibition of last year. These six tapestries, where we find again the delightful *motif* of flowers, birds and animals on a red background (the Mille Fleurs were always woven on a blue background), mark the height of perfection in the art of tapestry. It is thought that they were composed for a member of the Chabannes family in honour of his fiancée. The sixth and most important (here reproduced) here shows the lady in question and the motto "A Mon Seul Désir." The dog and the unicorn appear in each fragment to symbolise fidelity and purity.

It was many years before anything approaching the beauty of these tapestries was again woven in France. Francois Ier was too interested in painting and the Italian masters to busy himself supporting the weavers. So once again the centre was transferred



"L'HISTOIRE DU ROI," designed by Le Brun and executed for Louis XIV. XVIIth century Gobelins Tapestry

back to Flanders and royal commissions were ordered from Bruxelles. Indeed, the only important tapestry woven in France for Francois Ier was one executed at Fontainebleau and reproducing the architectural interior of the gallery of painting in the King's Palace on the Loire.

But slowly, under the influence of Henri IV, the Flemish weavers were persuaded to return to France where, at the beginning of the XVIIth century, manufactories were founded in Paris, Tours, and Amiens. In 1663, these were amalgamated with those which had meanwhile been established in the Louvre; and by Fouquet, at Maincy (near his magnificent new estate at Vaux-le-Vicomte); into a central State atelier which was to become known as Les Gobelins. At the same time, Louis XIV gave his support to the flourishing Beauvais and Aubusson manufactories.

Despite the efforts of Le Roi Soleil to set up permanent institutes for the manufactory of tapestries in France, the art waned and disappeared less than one hundred years later. The truth is that the XVIIth century saw the charming and original conceptions of the designers of the Middle Ages replaced by grandiose compositions destined to fulfil the function of the oil painting. And, gradually, this tendency culminated in the decadent use of tapestry merely to imitate paintings. Nevertheless, Le Brun, at the outset of the reign of Louis XIV, did conceive a series of majestic designs among which l'Histoire du Roi (one of which is here reproduced) is the most famous. These tapestries are remarkable for their studied workmanship and their extravagant embellishment with gilded silver and gold thread.

But, as time went on, the borders of these classic compositions in tapestry were conceived more and more in the sense of a frame for a picture until, finally, towards the middle of the XVIIIth century, there was no hesitation in frankly imitating the gilded carved frame of the oil painting. And so it was only a question of time before the painted canvas itself would be copied with horrible precision. But before that came about Oudry and Boucher sketched some delightful compositions. The former is best known for his *Chasse de Louis XV*; the latter for his *l'Escarpolette*, woven at Beauvais during the reign of Louis XVI.

With the closing of the royal manufactories during the Revolution, the art of tapestry in France remained dead and forgotten, until the present century. Then, just as there followed a reactionary movement in painting after the period of constipated pre-Raphaelitism, so there suddenly burst forth a brilliant new era in the art of tapestry. Mme. Cottolli, in particular, was the

(Continued at foot of next page)



"ORPHÉE ET LES MUSES," designed by Lucien Coutand. XXth century Aubusson Tapestry

JOHN VARLEY of the "OLD SOCIETY"

By Adrian Bury. (Messrs. F. Lewis, Ltd. 5 guineas)

REVIEWED BY VICTOR RIENAECKER

IN this age of austerity and restriction, it is peculiarly pleasant to handle an expensive and beautifully-produced book, which is a credit to its publishers. Limited to five hundred copies, this study of John Varley by Adrian Bury is a well-bound volume printed in excellent type upon good mould-made paper. Only the hypercritical might feel that a few of the illustrations are not up to the highest reproductive standard; but this may be due to the poor quality of the original photographs supplied.

Adrian Bury has very appropriately dedicated his book to the members of the "Old Society," past, present and future. The "Old Society" is, of course, the Society of Painters in Water-colours, which Varley helped to found in 1804. Its annual exhibition became the great event in the art world of the London season.

Varley was perhaps the most sought-after drawing-master of his day, partly because of his extremely lovable personality, and his passion for casting the horoscopes of his pupils and friends. He is said to have helped Lord Lytton in occult studies for his book *Zanoni*. Other celebrities who came under his spell were Sir Richard Burton (but not seriously, if we can judge by Burton's comments in Lady Burton's life of her husband), and John Ruskin. But not everybody, of course, was convinced of Varley's astrological gifts. The Duke of Sussex, President of the Royal Society, was in the habit of ridiculing the artist's predictions. "Could the stars account," he asked, "for some corns on his toes?" (Astrologers might suggest that the Duke must have had an "afflicted Pisces," which should be regarded as a warning to take particular care of the feet.) Gilchrist, in his *Life of Blake*, states that "Varley was not learned or deeply grounded or even very original in his astrology." But was Gilchrist competent to judge? The late Stanley Redgrove, B.Sc., F.C.S., an expert in these matters, wrote: "Whether astrology be a true science or not may, of course, be disputed; but beyond dispute Varley was a master of it." Varley (himself born under Leo) divides mankind into four temperaments "answering to the four trigons, trinities or triplicities," which confer these different triplicities. There is the Fiery Trigon: Aries, Leo, Sagittarius, under whose auspices are born spirited, generous, magnanimous and princely natures. The Earthy Trigon: Taurus, Virgo, Capricorn, which contains the careful, sordid and penurious qualities. The Aerial Trigon: Gemini, Libra and Aquarius, symbolising the humane, harmonious and courteous principles. The Watery Trigon: Cancer, Scorpio and Pisces, cold, prolific, cautious and severe qualities. But, as everyone knows, the influence of these signs is modified by the position of the planets at the time of a person's birth. For instance, one born "under a watery or earthy trigon may be of a more elevated and generous disposition if at birth several of his planets were in the fiery or ariel signs, and especially if these and his ascendant are in good aspect." The mysteries of astrology have exercised the genius of poets, philosophers and religious teachers since the beginning of history; and it played an important part in Varley's life.

In mundane affairs Varley was "a great failure." The thrifty John Linnell revealed how Varley frittered his money away "in useless expenditure." John Constable wrote on August 22nd, 1831, to Leslie (his subsequent biographer) that Varley told him how to do landscape. This illustrates Constable's humility and Varley's self-assurance, an invaluable gift both to the teacher and the creative mind. Adrian Bury truly remarks that "the inspired painter is rare enough, the inspired teacher is almost non-existent."

While Varley may have been "a wizard among teachers," he does not rank among the great original masters of painting. It is but rarely, and that generally in such monochrome studies as "River, Ships and Buildings," in the possession of Mr. Martin Hardie, that we get "the decision and the whacks" of the artist painting with the assured skill of a barber stropping his razor. While endeavouring to inspire his pupils to paint with gusto, that "gusto" which Hazlitt wrote of in *The Examiner* (May 26th, 1816), Varley himself, instead of infusing his own work with Titian's prodigious gusto of colouring, Michelangelo's gusto of forms, or Rubens' gusto of handling, has given us rather the tamer and more "perfect abstractions" of Claude. He is rarely wild above the rule of sober art, but content to record with

exquisite sensibility rather than great power and energy of imagination. Varley impressed upon his pupils that "Every picture ought to have a 'look there,' meaning that there should be a dominant interest. "Flat tints," he declared, "are like silence, in which you can hear the faintest whisper." Like Borrow, Hazlitt and Byron, Varley did not feel it incongruous for a man who could paint a delicate landscape or write a love lyric to be equally adroit, if need be, with his fists; and we read that "Varley enjoyed nothing more than a bout with the gloves," and that "he encouraged his pupils to take this form of exercise"; which reminds one of Ruskin's advice to the brain-worker to regain his mental balance by a spell of menial work.

Adrian Bury has done a very scholarly appreciation with modesty and a sense of fairness to his subject, finding plenty of interesting matter to relate. There are one or two trifling misprints. One occurs on page 18, where John Charles Barrow, who was a member of the Incorporated Society of Artists and employed by Walpole, is referred to as Joseph. Adrian Bury says further of this gentleman (in a footnote) merely that he "was not unknown in his day," when in actual fact he must have been a far more important figure than is suggested. He also says that Barrow's "academy," when Varley went to work there (date not given), was at 12 Furnival's Inn Court. A flamboyant advertisement of the school on the wrapper of Part IV of *Picturesque Views of Churches and Other Buildings*, February, 1793, gives the address as 59 Great Queen Street, Lincoln's Inn Fields. An earlier address was 25 South Audley Street. But this is unpublished information and evidently unknown to Adrian Bury.

To understand Varley's work we must appreciate the environment and the desire which made it "a necessary part of the organisation or system of living." This is the most fruitful biographical approach; and Varley's figure is set against the social background of his day—a period when there was "an ostentatious pride in individualism" which was a legacy from the Italian Renaissance, and not a few patrons of art had something of the same power, taste and admiration for genius as their great prototype, Lorenzo the Magnificent. As with Lorenzo and his inspired protégés, so with Beckford and Cozens, the Earl of Warwick and John Smith, Sir Edward Lascelles and Girtin, Turner and Varley. These demanded a mixture of topographical material presented according to the Claudesque or Poussinesque formula. This drew forth the complaint from Ruskin that the chief fault of the times was a lack of solemnity and definite purpose. There was "too much picture-manufacturing, too much making up of lay-figures with a certain quantity of foliage, and a certain quantity of sky, and a certain quantity of water, a little bit of all that is pretty . . ."

In fairness to Varley it must be conceded that he did frequently transcend the formula of "a great tree, some goats and a bridge, and a lake . . ." It is evident from his *Treatise on the Principles of Landscape Design* (published in three parts, the first bearing the date of February 20th, 1816, and the last February 1st, 1818), that Varley had given much thought to the principles of landscape composition. For example, he calls attention to the necessity of "mildness for the tint in the middle distance"; and by a clever analogy he describes how to obtain balance, especially in regard to mountain scenery. Somewhere in the drawing there should be "a small level space, ever in view, for the side of steep hills. All leading lines ascending and descending should so balance each other from the sides of the picture that a ball rolling down one of them should be impelled up the other side, and so on in succession till it settled in the centre of the picture. . . ." Without departing from the general truth of representation and topographical similitude, Varley believed there always "remains ample room for great variety and improvement."

THE HISTORY OF FRENCH TAPESTRY

—continued from previous page

courageous sponsor of this revival. For she did not hesitate to have woven in tapestry the audacious designs of Picasso, Matisse, Braque, Rouault, Dufy, Miro, etc. And thus the State was inspired once more, following her example, to set the Aubusson ateliers working again at top speed.

To-day, two names in particular are known for the innumerable outstanding designs that have been woven for the Direction des Beaux-Arts: Lurcat and Gromaire. Judging from the number of talented young artists (in particular, Coutaud) who have supplied designs for the Aubusson manufactory, it looks as if the art of tapestry has been successfully revived in France for an indefinite period.

THE
FURNITURE
IN THE
COLLECTION
of SIR HARRY
and
LADY HAGUE
PART II

BY M. JOURDAIN

Fig. I
A CONSOLE
TABLE
with eagle support,
circa 1725.
"Designed and carved
with great vitality"



Fig. II
A
MAHOGANY
COMMODE
CHEST OF
DRAWERS,
mid-XVIIIth
century.
"A study in
contrasting
curves"





Fig. III. A BRACKET OF S-SCROLL FORM carved with acanthus—additional support of the console table in Fig. I.



Fig. IV. CARVED MAHOGANY BRACKET "carved on front and back with acanthus and leafy scrolls." Mid-XVIIIth century

THE furniture in this collection, with the exception of a few fine carved and gilt pieces, is in the main of mahogany, a timber "in very great esteem" in the second half of the XVIIIth century for its tensile strength and dark, rich colour.

Of the gilt pieces, the most important is a table and a console table supported by an eagle with wings displayed, designed and carved with great vitality. The bird appears to support the marble slab and its framing, but additional support is given by brackets of S-scroll form, carved with acanthus (Figs. I and III). In the gilt table, which was formerly at Glemham Hall,¹ gesso

low relief decoration on the top is combined with bold carving upon the frieze and apron, which centres in a projecting lion mask. The carved detail is burnished, and relieved against an etched ground. Among pieces of fine quality is a mahogany commode chest of drawers mounted on short legs and having



Fig. V. MAHOGANY CANDLESTANDS, circa 1755. 3 ft. 5½ ins. high, top dia. 13½ ins. Standards supported at base with eagle-headed scrolls and the tripods finish with eagle's claws clasping a ball



Fig. VI. ARMCHAIR OF UNUSUAL TYPE, 1740-1745, showing pierced splat and unusually rich carving

SIR HARRY AND LADY HAGUE COLLECTION

Fig. VII
FOUR
MAHOGANY
STANDS,
mid-Georgian.
A, B, C & D.
"Evidence of the
cabinet-maker's
mastery of
construction
in mahogany"



little carved enrichment but the acanthus leaves on the apron and the shell and pendant on the legs. The top is edged with gadrooning and the piece is a study in contrasting curves (Fig. II). A hanging wheel barometer in a walnut-veneered case is an example of the work of a Yorkshire maker, John Hallifax, of Barnsley. His name is engraved on the arched head of the dial;

and the case corresponds in miniature with the design of contemporary long-case clocks with arched dials and stepped and domed heads. An early Georgian walnut stool carved with a flattened satyr mask on the apron, and having lion paw feet, corresponds closely in design to a large set of gilt seat furniture at Houghton Hall, comprising single chairs, an armchair and a winged armchair, and is evidently from the same workshop. The legs of the Houghton suite are, however, shouldered with



Fig. VIII. MID-GEORGIAN SINGLE CHAIR,
circa 1750. Rococo ornament in conjunction with
lion paw feet



Fig. IX. ARMCHAIR WITH UPHOLSTERED
BACK AND SEAT, with dolphin motif on legs and
arm terminals



Fig. X. WHEEL-BACK CHAIR, circa 1780, much like a chair formerly in the Greville Collection

lion masks. Beneath the stool in the Hague collection is a label on which it is stated that it was sold in the Gainsborough Dupont sale in 1792, and that it had previously belonged to Thomas Gainsborough. A similar stool was formerly in the collection of Colonel H. H. Mulliner.

The use of light, movable stands with a small tray top to carry a lamp or candlestick spread rapidly in this country in the late XVIIth century, when a pair is frequently listed as the accompaniment of a table. In the large variety of candlestands figured in the *Director*, Chippendale recommends a height between three feet six inches and four feet six inches as convenient. While there was a great diversity in the treatment of the standards, the tripod form was essential for the stability of the base. During this period they served for the lighting of rooms generally and were made in sets.

The pair of candlestands (Fig. V) show the characteristic fine detail of carving of the *Director* period in the enrichment of the upper part of the standard, which is supported at its base by eagle-headed scrolls, while the tripod below finishes in eagle's claws clasping a ball. The supports of a table formerly in the Percy Dean collection show the same original motifs,² and this table no doubt was originally part of the same set. A mahogany wine cooler, which is bound with brass and fitted with a tap and lifting handles, follows the customary design for these objects, but is raised to a convenient height by its stand formed of scroll-shaped supports.

Brackets of carved wood, either gilded or painted, are rare before the close of the XVIIth century, and served to support china. Later, in the early Georgian period, it was subjected to classical discipline since it supported busts and vases, and was of a substantial character. During the *Director* period brackets in painted or gilded wood were freely used both to carry clocks,



Fig. XI. MAHOGANY ARMCHAIR (*Director* period)

vases and porcelain figures, while mahogany was occasionally, though rarely, employed. The example (Fig. IV) is one of these rare mahogany brackets, which is carved on the front and sides with acanthus and leafy scrolls.

With the increase of tea-drinking in "well regulated families" during the second half of the XVIIIth century, tripod stands for the kettle made an appearance, and are shown in certain conversation pieces where tea-drinking is in progress. In the *Director* period small stands accompanied tea tables with fretted galleries. The little stands that survive from the mid-Georgian period are evidence of the cabinet-maker's mastery of construction in mahogany (Fig. VII). Three are of tripod form, while the fourth exhibits the wire-like delicacy of fretwork on its legs, frieze and cross-stretcher. There is also a fine fretted gallery on the stand (C), with support formed of "Gothic" arcading. In the kettle-stands (A and C) the scroll-shaped legs extend far beyond the area of the small top, thus ensuring perfect stability.

Another kettle-stand, dating from the *Director* period, is notable for the high quality of the acanthus carving on the tripod, which finishes in volute feet, while the tray top is edged with a gallery of delicate fretwork. The top is mounted with a plate of the K'ang Hsi period, decorated with a design of a vase of flowers on a white ground. Among seat-furniture of the early Georgian period is a writing chair with the arms and legs of elmwood, and boldly shaped splat of burr wood—a type in which the curves of the frame are most skilfully adjusted.

During the middle Georgian period chair-makers increased the range of their designs, substituting for the earlier massive and picturesque types lighter and more varied models, in which the chief feature is the treatment of the splat, now opened out and enriched with low relief carving. The chairs in this collection which date from between about 1740 and 1775 include some unusual models. The two chairs (Figs. VI and VII) are both

(Continued on page 82)

CHINESE WRIST RESTS—PART I

BY LAVINIA LEWIS BAILEY

WHY has the collector of Oriental art paid such little attention to the Chinese wrist rest, the important adjunct to the student calligrapher, and as necessary as his palette, brushpot, inkpot, and writing brush? Indeed, the wrist rest was a guide to symmetry of movement and served as a gentle poise to those light and heavy strokes of the brush so necessary to that elegant and highest of all attainments in China.

The wrist rest has been made in materials of jade, ivory, porcelain, and bamboo, the latter used generally by the student who had not the means to indulge in those of more precious substance.

Wrist rests were made in pairs, and when of ivory a tusk was cut through the centre, making a pair of exact proportions. In size they vary from about nine to fifteen inches in length with varying widths, and are generally wider at the bottom, gradually tapering upwards.

When not in use they stood upright on either side of the scholar's desk in attractively carved wood stands, the deeper carving facing the front.

The wrist rest is used in a horizontal position, the obverse and convex side coming in contact with the forearm, the intricately carved and flat surface resting on the writing material. The reverse underside is carved in relief to a considerable depth, while the obverse is carved with a low and gentle restraint. Though sometimes on this outerside it is not unusual to find etchings of bamboos in India ink, and a careful scrutiny will find this was done to hide flaws such as cracks or discoloration in the ivory.

The carving of wrist rests (*shen shou*) is material evidence and a study of the customs, ancient rites, ceremonials, costumes and architecture embracing the dynasties from Han to Chien Lung that brings close to us the Imperial glories of a bygone age of the Orient. In expounding the symbolism, and elucidating the legends which are attuned to the antiquity of all that is Chinese, there unfold before us manifestations of the culture of a race that made the Celestial Empire.

Wrist rests made during the reign of K'ang Hsi differ considerably in style and treatment from the later Chien Lung period, being broader and more solid in carving, a work of a bold and masterful technique, similar in style to the Sung landscape paintings. The compelling beauty of these old scroll paintings is partly due to the fact they were not overdone, much being left to one's imagination.

A pair of K'ang Hsi wrist rests are shown in Fig. I; they are 14 ins. in length and considerably heavier than



Fig. I. The outside wrist rests are unusually long and heavy. The carving represents the twenty-four acts of filial piety. The centre depicts Yu Chin Gow Fook, the painter, visiting his assistants

usual, and represent the twenty-four acts of filial piety. These quaint legends are ingrained into the minds of little children from infancy in Chinese schools.

To respect one's parents, to worship before the ancestral tablets, forms part of their earliest curriculum.

Worshipping at ancestral tablets in China is an age-old custom; sacred wine and foods were prepared before them, here the devoirs of the immediate family are made.

One of the tenets of the twenty-four acts of filial piety is to have sons, it being considered essential that one should have male (*ting*) progeny to carry on the family traditions, ancestor worship being one of the most important reasons.

Commencing at the foot of wrist rest, we see the son in the act of strangling the monster of evil influence; melting the ice with the warmth of his naked body to enable him to catch fish for his aged parents during the long and hard winter months. We see him warming the

APOLLO

Fig. II
(On right)
Wa Wa, or the hundred playboys, the symbol of happiness
(Second from right)
An unusual subject of scholars entering for literary examination
(On left)
Depicting Mok Lan entering Celestial paradise
(Second from left)
Men pounding millet in baskets

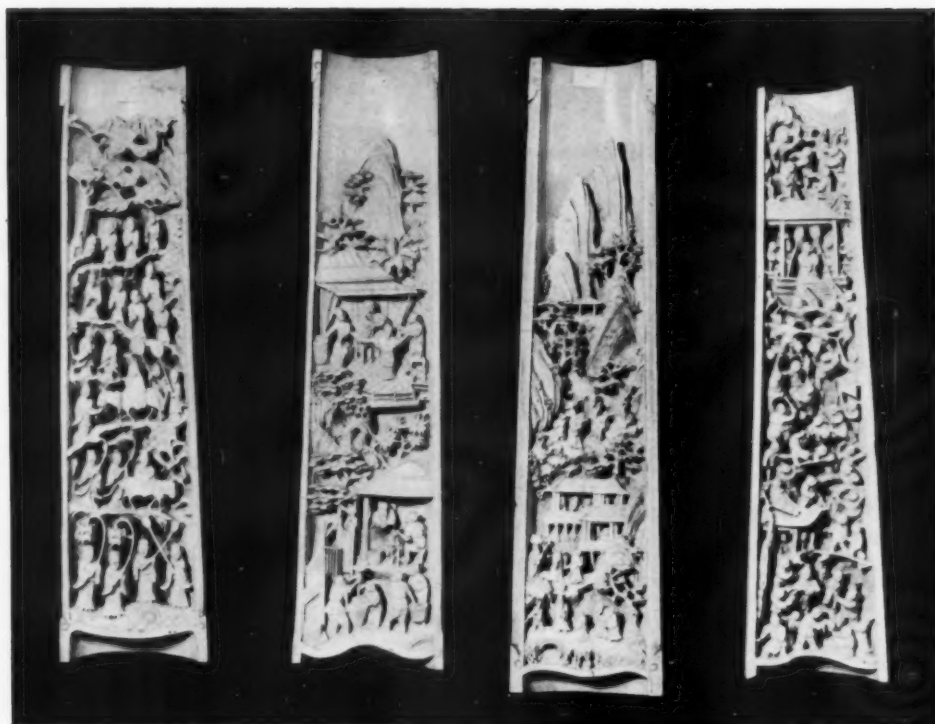


Fig. II (a)
The reverse of above wrist rests

(On right)
Inscription below records a presentation of this symbol of happiness for a successful scholar

(Second from right)
Two sages under an aged pine tree

(On left)
A lady in a terraced garden

(Second from left)
Figures crossing a bridge, the juvenile leader hesitating



CHINESE WRIST RESTS

bed of his parents prior to their sleeping in it; worshipping before the tablets of his ancestors; kneeling in deep remorse before the grave of his grandparents, and further along bringing dainty morsels to his father who is lying ill in bed.

After many years of absence from his home, he returns to his aged parents in the guise of a little boy, though he is actually a grown man. He cavorts and plays in a childish manner to remind them that at heart he is still the same little boy they once knew, and that the intervening years had really made no difference.

To respect one's parents and revere the aged is a postulate of Chinese ethics, this the *raison d'être* for weaving the twenty-four acts of filial piety into much of their art. The centre of Fig. I depicts Yu Chin Gow Fook, celebrated landscape painter, visiting his artists. Date, Chien Lung.

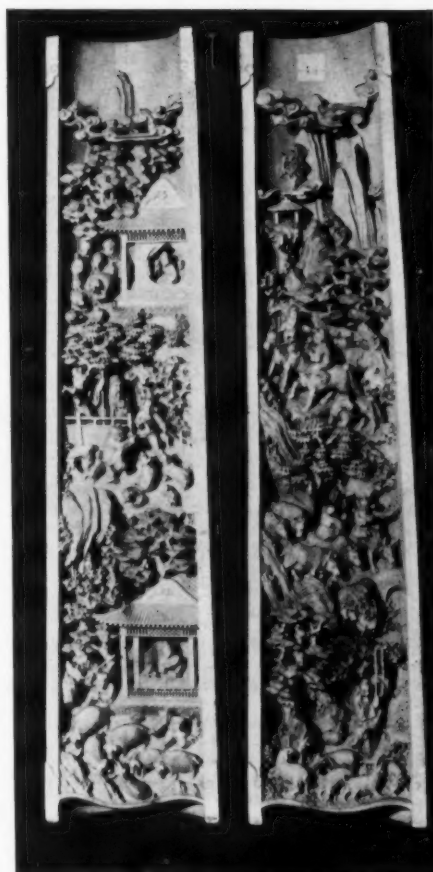
The ivory carver, in Fig. II, has depicted the hundred playboys, or Wa Wa, a symbol of happiness. It is an animated scene, also deeply and well carved. At the time of Emperor Wen, his Empress T'ai Hsi and his many concubines during their lives presented him with a hundred sons, which was heralded as an augury of great prosperity throughout China. This unprecedented feat has been commemorated countless times in artists' conceptions of the hundred playboys, embroidered on silks, painted on porcelain, or carved in ivory. It is an emblem of fecundity, as is also the bursting pomegranate.

On the reverse boys are seen flying kites. During the Chung Yang or longevity festival kite flying becomes part of this festive



Fig. III
Exceptionally fine pair of
wrist rests, c. 1700; the
subject is on domestic
felicity

Fig. III (a) below
The reverse of object
showing sages astride
mules



season when a special variety of rice cake is eaten. The four characters above say (Chun Fung Tuck Yee) Chien Lung year made, while below reads: The wrist rests were a presentation as a symbol of happiness to a scholar for the passing of the Imperial examination with the highest honour.

In Fig. II, second from the right, the artist has carved an unusual subject of scholars going to the capital for their literary examinations. Since the earliest times scholars have vied with each other in erudite attainments. To be proficient in the classics, to wield a facile brush in calligraphy, competitive examinations took place once in three years, which alone paved the way for those seeking high rank and the power of office. A triennial Imperial examination was something worth accomplishing (*fax mentis incendium gloriae*). The fortunate scholar would ride through the capital wearing his large belt of office, having been personally decorated by the Emperor. The laurels of this scholastic achievement would in some measure be shared by the household servants. The entire town or province would hail him as a hero, for the aspiring of a scholarship has been sedulously cultivated throughout the history of China. Inspiration and expression was found for literary achievements within the confines and seclusion of the scholar's own courtyard; into a halcyon retreat with only the ambient air to encompass him. As the physician correlates the patient's needs, so must the scholar find an affinity with the Creator's handiwork, the gnarled and twisted trees, swaying bamboos and time-worn rocks, with only the plaintive note of a bird to break the silence. While ensconced in these paradisiacal surroundings the scholar becomes absorbed in the gentlemanly

pursuits of painting, calligraphy, and lyric poems. The reverse of this carving shows two sages under an aged pine tree. The characters state: Made during the reign of Chien Lung.

On the underside to Fig. II to the left is depicted the story of Mok Lan entering the Celestial paradise. He, together with his attendants, are shown negotiating the winding path in the clouds. The reverse of this carving shows a lady in her terraced garden gathering fallen leaves to place in her basket. Date, Chien Lung.

A rather charming little domestic scene of men pounding millet in baskets is depicted second from the left of Fig. II, and although of the same period as the other three wrist rests already mentioned, the style of carving is quite different, being somewhat broader in treatment.

In Fig. III are shown an exceptionally fine pair of wrist rests, and although these bear no signature, the carving connotes the hand of the master. For sheer beauty and harmony of execution these are unparalleled and are the choicest in my collection. The story represents domestic felicity. The reverse shows sages astride mules with their attendants. Both are mellow in colour and are richly patinated. Date about 1700.

SHAFTS FROM APOLLO'S BOW

2. Light Refreshment

A NEWSPAPER cutting on my desk tells of an entrancing happening in the newly-opened—and, may I add, altogether delightful—restaurant of the National Gallery. It seems that in their first fine careless rapture the authorities relieved the pale primrose austerity of the walls with four paintings by Dutch Old Masters. "Not," the Manageress is quoted as explaining, "that we wish people to study pictures while they are eating." Studied or not, however, the Dutch Masters were evidently a dismal failure, for within twenty-four hours they were ignominiously removed and their place taken by the lighter fare of four French XVIIIth century portraits. "Dutch Art was Indigestible," my newspaper chronicler heads his record of the incident, with that blatancy of utterance which expresses the finer feelings in Fleet Street.

Who now shall dare to assert that we English are not an aesthetically sensitive people?

Conjecture plays with the dawning discovery of this artistic *faux pas*. Did earnest young women, hors d'œuvre in hand, reel back from Rembrandt? Were salmon sandwiches suspended in mid-mastication to remain forever uneaten as the eye caught sight of an overpowering Nicholas Maes? Did china crash in a thousand fragments as it slipped from nerveless fingers, shivered between the Cuypp and the lip?

What, too, of the moment and manner of conveying this passionate discontent? Alas, no John Lothrop Motley has recorded the fall of that Dutch Republic, so it is again left to our imagination to evoke a picture of the rising tide of muttering hatred, the sullen spectators, the final irresistible demand, and the ultimate triumph of the Francophiles. We do not know how all this happened, but there is something magnificently democratic, something anti-totalitarian about this revival of that libertarian theory that the customer is always right—even about art in an art gallery. One begins to envision the all-powerful Director himself, like some perfect *maitre d'hôtel*, enquiring as he hovers discreetly: "Is the Perronneau right, Sir?" or "You find the Greuze to your taste?" as though he were solicitous for the condition of a vintage wine. For my own part I should reply that they were on the sweet side; and my fancy suggests their hasty replacement with something a trifle more dry, say a 1905 Cézanne or a nice Segonzac.

How delightful all this is, compared to the almost studied indifference which from time immemorial we have accorded to the pictures which decorate our dining-room walls. Those vast

Victorian stags which in Landseer's animated days stood at bay above sideboards heavy with real venison; the ancestral portraits peering down from Georgian panels as the three-bottle Nabobs slipped unostentatiously beneath the tables from Mister Hepplewhite's workrooms; the insouciant Bouchers, all rosy flesh and frilled petticoats amid the smoking candles of the gilded French *salles à manger*; the cornucopian fruit and flower pieces warm from the brush of Velvet Brueghel or David de Heem in some merchant's house on the quays at Antwerp or along the Graats of Old Amsterdam: how unworthy a part have they played in the age-long ceremonials of eating. In those days, when even the rich lived in houses of their own, before millionaires were glad to convert coach-houses in obscure mews into the homes of England, stately still but singularly lacking in wall space, many a painting was born to blush unseen for all its prominence over the dining-room mantelshelf. Now all this has evidently changed. Art is entering into her kingdom. Austerity has saved our souls. "The hungry sheep look up" and are fed, at least spiritually. But maybe, after all, the last word is with the Manageress.

COVER PLATE

The Worcester cup and saucer illustrated on the cover of this issue represents one of the finest and rarest pieces produced during the Dr. Wall period at about 1768-1770. Cup and saucer are painted in colours and gilt on dark blue ground diapered with strongly marked positive scale pattern. They are decorated in Watteau style, the cup outside and the saucer inside with semi-Chinese figures in colours in shaped panels with gilt edges. The figures are sitting among plants and sprays of flowers. The cup shows two figures, a youth with a drum and a girl with a triangle. The saucer has three panels showing a youth with a drum, a girl with a triangle and one with another musical instrument. The minor panels show birds and insects. The centre of the saucer and the inside of the cup are decorated with gilt sprays of flowers surrounded by a broad scrolled gilt band. The pieces bear the "fretted square" mark. Cup: Height 2½ in., diameter 2½ in. Saucer: Diameter 5½ in. Both pieces are in perfect condition.

The coffee-pot belonging to the same service as the cup and saucer is in the Frank Lloyd Collection and illustrated in *Worcester Porcelain*, by R. L. Hobson, 1910, on plate LXXXV.

These beautiful examples of the best period of the Worcester factory, formerly in the collection of Lady Ludlow, are now in the possession of The Antique Porcelain Co. Ltd., to be seen at their Galleries at 149 New Bond Street, London, W.1.

SIR HARRY AND LADY HAGUE COLLECTION

—continued from page 78

enriched with the lion paw terminal to the legs. In the armchair the lower part of the splat is pierced, and the carving on the shoe and the top rail is unusually rich. In the single chair (Fig. VIII) rococo ornament is used in conjunction with lion paw feet and applied frets on the seat rail.³

In the armchair (Fig. IX) with upholstered back and seat, the dolphin *motif* appears on the legs and arm terminals, and the carved detail on the apron is thrown up by incised trellis work. In the armchair (Fig. XI) the design of the splat, which is linked to the uprights, is unusual. The chair (Fig. X) with its circular back filled in with a radiating pattern of palm-leaves centring on a patera, is identical in design with one formerly in Sir Sidney Greville's collection, except that in the latter the legs are fluted and tapered.⁴

In a chair (one of a pair) which has been described as of "Midland country make"⁵ the splat is of solid wood, and the arms finish in small lions' heads, while the feet terminals are the claw and ball.

¹ Illustrated in the *Age of Mahogany*, p. 26.

² Illustrated in the *Age of Mahogany*, p. 236.

³ A settee of similar design to this chair is illustrated in the *Dictionary of English Furniture*, Vol. III, p. 94.

⁴ Illustrated in the *Dictionary of English Furniture*, Vol. I, p. 154.

⁵ R. W. Symonds, *Connoisseur*, December, 1942.

LETTERS AND ENQUIRIES

Letters and Enquiries

Dear Sir,

I purchased a picture (here reproduced) in 1941 in public auction as "Rustic Courtship," by Thomas Gainsborough, R.A., and I would like to trace the pedigree. I am writing to ask if you can spare the space for reproduction of it, inviting your readers to contribute any information they may have of its history.

So far, I have been able to discover that an engraving of the subject by F. Vivanes was published at Ipswich in 1760 under the title "The Rural Lovers." There is an example of it in the Prints Department of the British Museum. The painting is referred to in Wm. Whitley's and Mary Woodall's books on Gainsborough as "missing," but for the sake of artistic records you will, I hope, agree that it would be of interest to show that the original painting is still in existence.

Yours faithfully,

The Editor,
APOLLO,
Dec., 1946.

H. HANTON,
Beckenham.



THE RURAL LOVERS (The Rustic Courtship)

C.R.D. (Cardiff). All that can be said of the delft jug with pewter lid having a mark of a crown over a hammer and also one showing a crown over a rose, each with the initials "P.D.V." upon the circlet of the crown, is that it proves the mark to be *continental*—in this case Dutch. As to the initials, I do not know the name of the pewterers to whom they appertain; nor have I ever heard of a book containing any information about Dutch and Flemish makers. English collectors have no liking for continental stuff, and in the sale room it fetches but little compared with English pieces.

Comdr. W.R.S.S. (Stopsby). A spoon I recently purchased is marked with the Exeter town mark, and from Jackson's I date it 1646. The marks are a shield with a cross and crown above, with a dot each side of the cross and just inside the shield. The crown differs from the 1580 mark. I have been told that Exeter trifid spoons are less common. Can you tell me how far back such spoons go? Little is given in Jackson. An old Chaffers describes these marks as 1678, but in Jackson's it gives the marking on the spoon as 1646, but nothing of the prickings.

It is rarely possible to date a piece with certainty on the basis of the form of the town mark. The examples of town marks for Exeter to which Jackson ascribes dates are dated as the basis of internal evidence such as dated inscriptions. On the same reasoning, the form of Exeter mark on your spoon might have been dated as *circa* 1689.

The earliest trifid spoon given in Jackson's *History of English Plate*, Chapter XVII, to which I would refer you, is a Dublin spoon of 1663. It was, however, during the last quarter of the XVIIth century that the trifid form was most usual. From your sketch, your spoon is of the normal type for the last quarter of the XVIIth century. It is a marriage spoon, presented, as the inscription indicates, in 1689. It was probably bought new for presentation in that year, and allowing for the possibility that it had lain in a silversmith's shop for a few years, I would suggest its probable date as 1680-1689.

D.B. (Burlington Gardens, W.1). The coat-of-arms carved on the wooden cup was borne by the family of Sone, sometimes spelt Soone, and stated in various armorials to be of Derbyshire, and also of Wantesden, co. Suffolk, a family whose glory long has departed, leaving few traces; one, however, such as the cup you hold, still remains to disclose its original owner, as well as to show that he or his family was armigerous. Although no pedigree has yet been traced, names of some members of this old family are to be found in the Index of Wills proved in the Prerogative Court of Canterbury which includes those of Francis Sone, of Wantesden, whose will was proved 1575, and Bartholomew Sone, whose will is dated 1623. An earlier and perhaps more interesting instance of this name is in a record of a marriage in 1489 between Robert Sone and Elizabeth Dering of Surrenden

Dering, whose family was then already one of importance, which may well prove that the Sone family was also one of distinction. Several Sones are to be seen among the "Alumni Oxonienses" of the XVth, XVIIth and early XVIIIth centuries, and it is probable that William Soone (1540-1575), the jurist and cartographer, was a member of this family. He, however, was educated at Cambridge, the bursars' accounts of Caius College showing that he was resident at Gonville Hall from 1548 to 1555. A detailed account of him is to be found in the Dictionary of National Biography. It appears that this family must have died out, as there are few traces to be found after the XVIIIth century.

J.A.E. (Mattersey Thorpe). This crest is cited in Fairbairn to be that of the family of Robarts, of Berkeley Square, London. Burke gives their arms to be: Argent three crossbows, two and one. No motto is given, probably because it was not known. Your well-dish, with "Foy en Tout," may provide the information.

L.F.B. (East Grinstead). The crest on the pair of Worcester plates is held by the great family of Bourke. The Bourkes of Thornfields, co. Limerick, the Bourkes of Curraghleaigh, the Bourkes of Monycrower, from which branch descends the Earl of Mayo, all have for their crest: A mountain cat, or cat-a-mountain, sejant guardant proper, collared and chained; with the motto "A Cruce Salus." Although it is not possible to be certain for whom the plates were made, it is quite probable that they were made for, or perhaps presented to, the 4th Earl of Mayo who succeeded to the Earldom in 1794, this date being within the Flight and Barr period. John, 4th Earl of Mayo, P.C., and M.P. for Naas, was born 18th June, 1766; he matriculated at Christ Church, Oxford, 1784, and was Member of Parliament for Naas 1790-94. It is said that the Earl received £15,000 in compensation for the disfranchisement of the borough of Naas after the Union. He married, in 1792, Arabella, the daughter of William Mackworth Praed, Esq., of Bitton House, Devon, by Susanna, daughter and co-heir of John Stokes, of Rill, in Aylesbeare. She, who was born in the same year as her husband, 1766, was Lady of the Bedchamber to Queen Adelaide; she died at Bersted Lodge, in Bognor, Sussex, in November, 1843, and it is here also where died her husband, the Earl, in May, 1849, aged 82. His wife's nephew, Winthrop Mackworth Praed, wrote this of him:

"A courtier of the nobler sort,
A Christian of the purer school,
Tory when Whigs are great at Court
And Protestant when Papists rule."

His Countess was at least alert, for Queen Victoria speaks of her in 1840 as "being such a quizz"; but the Queen was later greatly to admire the alert Countess's great-nephew, the 6th Earl of Mayo, who was Viceroy of India 1868-72, for she spoke of his rule as "the able, vigilant, and impartial rule of one who so faithfully represented her as Viceroy of her Eastern Empire."

P. (Kensington). Quartered coat of arms with the crest of a demi-swan rising.

1st and 4th quarters: Gules, a lion rampant argent.

Of the many families bearing this coat, it is perhaps one of the Attwood or Atwood families of Worcestershire, who seem to be the only ones to have a swan for their crest; though, in their case, the swan is not as drawn, over the shield in question. The Attwoods, formerly of Park Attwood, Wolverley Court, and Perdiswell, Worcestershire, bore for their crest: a swan's head and neck between two wings displayed, issuing from a ducal coronet.

Thomas Attwood of Malvern Wells, of the family of Attwood, formerly of Hawne House, Congreave's Hall, and the Leasowes, near Halesowen, Worcester, and of the city of Birmingham, had for his crest: Beneath an oak-tree, a demi-swan, wings extended, proper. His motto was "Possunt quia posse videntur."

2nd quarter: This coat has not yet been traced.

3rd quarter: This is more definite, and it is that of Hill of Selvington, Salop, whose coat was: Or, on a chief vert three bulls' heads. (Not goats' heads.)

It would be an advantage to be able to see a complete pedigree of the Attwoods, and to note each marriage.

F.E.R. (Guildford). I have come across snuff spoons on rare occasions, made in various materials but more frequently in bone and ivory.

It was once customary, particularly in Scotland, to have a small collection of snufftakers' accessories attached to the snuff "mulls" by thin silver chains; these accessories included a small hammer to tap the sides of the box or horn mulls, to loosen any particles of snuff which might have adhered to the sides; a bodkin to pierce and separate it should it stick together by damp; a little shovel or spoon to convey it to the nose; a rake to collect the snuff into the shovel and, lastly, a hare's foot to brush loose particles from the nose, lips or waistcoat!

It is said that Robert Baddeley, the actor contemporary with David Garrick, in his stage characterisation of "Gibby" in *The Wonder*, used such a Scottish mull to which a spoon and a hare's foot were appended by chains.

In Chinese snuff bottles a little spoon or shovel is attached to the stopper and appears to have been somewhat similar to those adopted by ourselves, at one time, in cayenne-pepper bottles.

You do not say whether your own spoon bears a hole drilled at the end of the handle through which it has been attached to a snuffmull, but, doubtless, many spoons must have been made for use unattached to the parent mull.

I cannot account for the four perforations in the bowl of your specimen and can only hazard a guess that these were for sifting a small quantity of snuff on to the back of the hand.

A writer in *APOLLO* in October, 1943, mentioned a small spoon which had a narrow, pierced bowl and a thin round stem, spiked at the end, and the late Mr. Robert Drane, a collector of fine old silver, suggested it was probably used in the making of punch, the bowl to extract the lemon pips and the spiked end to withdraw the peel before serving. Is it possible that your specimen could have been for this purpose? R.F.M.

H.A.S. (Bexley Heath). We do not think that the corner cupboard is a museum piece; this type of cupboard is common in oak, etc., and is often japanned rather crudely. One of the Kent dealers may be interested in the specimen.

T.W. (Burton-on-Trent). Rudolf Blind is an artist almost unknown to-day and the following is an extract from Bryan's Dictionary:

"Portrait painter, 1846-1889. Contributed to *Vanity Fair* and *St. James's Gazette*. Exhibited once at the R.A.—Asrael, 1874. Painted the portrait of Wilson Barrett, as Hamlet. Exhibited at Leeds, 'Sweet and Twenty'."

The commercial value of such a painting is very small.

E.R. (Horsforth). Without seeing the pieces, it is believed that they are Japanese and not Chinese. The mask is probably a Nō mask used by the actors in a Nō play. Which character cannot be said without seeing it. It is signed "Ken Sei" with his "monogram" added.

The tray is made by two craftsmen, i.e., Kaneya Goro and Kaneya Sabro, during the present (Meiji) dynasty.

H.D. (Chilworth). Regarding the cleaning of basalt Wedgwood, the owner of the Close Collection has never heard of

using walnut oil; in that collection they are dusted with a soft brush, then washed with ordinary toilet soap and warm water and dried with a soft cloth. This method has been found quite satisfactory for all kinds of Wedgwood.

Champion (Hunstanton). If you had not stated that your vases are porcelain I should have felt inclined to suggest that they are Wedgwood. You will appreciate that it is almost impossible to do more than guess at the origin of a piece on description only, even such a full description as you have given, but possibly your suggestion of Minton is correct. I am sorry I cannot help further.

Jackman (Langport). Inkstands such as yours were made by several English factories, and it is impossible to name the origin on a description only. The double cross mark you show is not known to me. In *APOLLO* for February, 1943, a Crown Derby specimen was described and illustrated by the owner, Miss Geraldine Lyster. Several others are illustrated in the catalogue of the Herbert Allen collection, Bloor Derby, Flight Barr and Barr, Worcester, and one by Chamberlains, Worcester. I believe they were also made by Coalport and Rockingham; and by what you say of the colour I should guess yours to be Rockingham. The early models usually had three receptacles besides the shallow pen tray, for ink, sand and wafers.

W. Thomas (Seattle, U.S.A.). Brass alms-dishes of the type which you illustrate were produced in Germany in large quantities from the XVth century onwards. The form of the ornament on them varied very little between the XVth and XVIIth century, when their production ceased. From Germany they were exported all over Europe, and they still exist in English churches.

The subject, St. Martin of Tours dividing his cloak in half in order to clothe a beggar, is an unusual one for these dishes. The date you suggest is not possible. Such dishes have been reproduced on a large scale in recent times; it is not possible on the basis of a pencil sketch to express any opinion as to its authenticity.

Anderson (Devonshaw). The mark on your service is that of Minton's, the words "Oriental Japan" being the name of the pattern. We have a cup and saucer of similar colourings marked in a scroll "Amherst Japan," the pattern number being 824. I would suggest the date as between 1825 and 1845. As you say, the colours do remind one of Mason's stone ware. I regret that I cannot suggest values in this column.

Wakefield (Purley). I am sorry to say that I do not think your plaques are of the Whieldon school; the terra-cotta figures alone would prevent such an attribution. From your photographs and description I should imagine your plaques are Continental and not very old; but you will realise it is difficult to judge on photographs and description alone.

V. (Abingdon). The date of manufacture of your unusual piece of furniture is very late XVIIIth century, its country of origin is Holland. It is probably a washstand (the demi-urn holding water). It is not at all common, but is not of great interest. The marks on the pewter urn with English characteristics suggest a Continental origin. The words "Engels Harttin" may convey that the urn is composed of "English Hard Tin," tin often being a word used to mean pewter also. English block pewter was always highly esteemed for manufacture by our foreign friends.

G.C.K. (Finchampstead). Stuart needlework panels on silk. Cleaning old needleworks is seldom attempted: the risks of making faded colour still more faded are too great. One blue dye, in particular, is fugitive to many cleansers. One restorer, now dead, used dilute solutions, etc., over a period of some weeks. The firm of Achille Serre, dry cleaners, used to guarantee satisfaction, but that was twenty years ago. Dr. Plenderleith, of the British Museum, and Miss Elaine Tankard, of Liverpool Museum, have had much success in a varied experience of restoration work. Do not tackle the problem yourself. Hydrogen peroxide, for instance, would ruin many colours.

OLD SHEFFIELD PLATE.

The mark of two suns in splendour on old Sheffield candlesticks is that of Matthew Boulton and those bearing the mark are almost certainly by that firm. When used by Mappin Bros. after 1850 the mark was usually associated with close-plated cutlery.

LETTERS AND ENQUIRIES

GLASS NOTES. Collected and compiled by ARTHUR CHURCHILL LTD. Price 4s.

The "Glass Notes" periodically issued by Messrs. Arthur Churchill Ltd. have always proved an interesting and useful source of information to the glass collector, and No. 6, the latest of the series, an attractive brochure of some 40 pages with 14 illustrations, is no exception.

It deals in a compelling manner with a variety of aspects of old glass, from unusual glasses engraved by stippling and by the wheel to acid etched specimens, from unbreakable glass with its tragic beginnings (if Pliny's account can be accepted) to glasses of doubtful origin.

The section by "Baluster" on Ale and Ale Glasses bristles with information on a subject which has always been, for some reason, a popular one with writers on old glass. But it came almost as a shock to the reviewer that "Baluster" should have had the courage to cast doubt upon the accepted opinion that the plain glasses of the series were reserved for the rare wine of fashion—champagne—while the more expensive engraved glasses were associated with the popular beverage—ale. One is inclined to accept "Baluster's" argument as providing a sensible solution to a question that has been controversial since the days of Hartshorne.

An important section of the brochure is that devoted to "Misinformation" and the examples selected indicate the harm that can be done by authors who obviously should read before they write. The reviewer would like to present two specimens to Messrs. Churchill's collection of misstatements. They appear amongst others in a book on old glass now into its fifth edition. It is explained in a section dealing with the melting of glass in pots that "when full, the pots are placed in specially-constructed furnaces, holding from five to fifteen pots, and capable of producing a temperature of from 10,000 to 12,000° F." Plate glass is also described as "the superior kind of thick glass used for mirrors, shop windows, etc. It will be noted that it is the only kind of glass which contains soda."

It is hoped that the promise of Messrs. Arthur Churchill Ltd. to make their publication an annual one will be fulfilled.

E. M. E.

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OLD IRISH GLASS

Dear Sir,

I have read with much interest Mr. G. Bernard Hughes' excellent article on Old Irish Glass in the current number of APOLLO. Mr. Hughes appears to have obtained information and one illustration from my book, *Irish Glass*. He appears to be a faithful disciple of Mrs. Graydon Stannus, whom I knew quite well and who seems to have had, to my knowledge, most fantastic ideas about old Irish glass. As to the "blue tint fiction" about Waterford glass which has assiduously been adhered to by most modern writers on old Irish glass, I can only say that I have not seen a piece of authentic Waterford glass with the blue tint during over forty years' experience examining many hundred examples of old Irish glass. I have seen many pieces of Waterford glass marked "Penrose Waterford" and others with authentic documentary evidence which exhibited no blue tint.

If, as Mr. Hughes states, all Waterford glass has a blue tint, how is it that all surviving specimens marked "Penrose Waterford" are of a white metal? It is curious that all the blue tinted pieces have disappeared.

I still hold to my statement that authentic Waterford glass has not the blue tint. On the other hand, the early Cork glass was decidedly bluish.

Yours faithfully,

M. S. DUDLEY WESTROPP.

The Editor,
APOLLO.

Clonskeagh, Dublin.

Feb. 15th, 1947.

TRANSFER PRINTS ON OLD ENGLISH PORCELAIN

Dear Sir,

In your issue of August last, pp. 39-42, appeared a valuable and highly interesting article by Cyril Cook on transfer prints on old English porcelain. At the end of this article Mr. Cook was kind enough to refer to some evidence I had adduced some time ago on the question of Hancock and Bow.

Of more importance, however, is a paragraph on page 42: "Item 8 ('The Young Archers')." The only specimen of this design recorded to date appears on the black-printed Worcester tankard from the Hughes Collection illustrated in Fig X."

I have just found another specimen, a mug of identical cylindrical shape, 4½ ins. high, with this same transfer in black, and with typical Worcester butterflies either side of the handle, large ones at the top and small at the bottom. The handle has also a painted scroll and a small insect-like design in the same colour as the transfer.

In view of Mr. Cook's far-reaching and valuable research into this subject, I thought that the existence of a second specimen of this transfer worth recording.

Sincerely,

FRANK TILLEY, F.R.S.A.

The Editor,
APOLLO,
Feb., 1947.

DR. WALL MARK ON CHINESE ORIGINAL

Dear Sirs,

In the August, 1945, issue of your magazine you illustrate a Bishop Sumner service plate which the copy states "is a strikingly exact copy of the Chinese original known to exist." Recently I acquired these plates, the Dr. Wall copy and the Chinese original through a member of your Antique Dealers' Association.

Now I am pleased to find the gold crescent mark on the Dr. Wall plate but perplexed to find the same mark on the Chinese original. I cannot question the authenticity of either plate, but how can I account for Dr. Wall's gold crescent being on the Chinese original made at a somewhat earlier date?

I hope that you can and will enlighten me and I will watch for your reply in your correspondence columns.

Yours truly,

FRANK J. TOLFOED.

Chicago, Illinois.

Editor,
APOLLO MAGAZINE.
30th Jan., 1947.

Mr. Rissik Marshall, the contributor of the article referred to, writes:

Unless one can actually handle the pieces of china in question, any opinion about them is necessarily of doubtful value. I therefore hazard the following opinion subject to that qualification. I suspect that both the Worcester and the Chinese porcelain specimens of the Bishop Sumner pattern, both of which are marked with the gold crescent, were decorated in the atelier of James Giles, the enameller, who had a shop in Cockspur Street and a kiln, at which the famous Craft bowl of Bow porcelain was fired, in Kentish Town.

I have for some time suspected that all the Worcester services with a gold crescent and with the red, blue and gold anchor of Chelsea were decorated by Giles. I read a paper recently to the English Ceramic Circle on James Giles and his work, and amongst other things proved to my own satisfaction and that of the Circle that the decoration of the famous Duke of Gloucester service and another similar service but with a pink border, both of which have the gold crescent, also services with the red and gold anchor of Chelsea on Worcester, can all pretty certainly be attributed to the atelier of James Giles, although all the porcelain is undoubtedly Worcester.

Since receipt of your letter I have handled the original Chinese *famille verte* dish which is 15½ inches in diameter. The enamel and glaze on it are definitely Chinese. On the back it has a symbolic mark within a double circular line—about 3 inches in diameter. The symbol represents two scrolls of writing paper tied up. It is quite a well-known mark of the period.

I greatly envy your Chicago correspondent his great luck in finding yet another link in the chain of evidence which goes far to prove that a very great deal of the most richly and finely decorated Worcester was not decorated at the factory but in London at the atelier of James Giles. There is an alternative theory which I hardly venture to suggest because it implies that your correspondent cannot distinguish hard paste English Chamberlain's Worcester from Chinese. It is however known that there exist quite a number of Chamberlain's Worcester plates of the Bishop Sumner pattern with the gold mark.

In conclusion, I may remark that Giles' decoration is known on Chinese, Meissen, Chelsea, Bow, Langton Hall and Bristol (see R. L. Hobson, Pl. LXXXVII).

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The Index to Volume XLIV, July to December, 1946, can be had of the Publisher, APOLLO, 10 Vigo Street, Regent Street, London, W.1. Price 2/3.

SALE ROOM PRICES

DECEMBER 9. Objects of Art, etc. CHRISTIE'S: Miniatures, Miss Holroyd Smyth, £199; Portrait of a Lady, £205; Joyce, Lady Lake, £110; Captain Govenham, £105; Lady, by A. Plimer, £194.

December 11 and 18. Paintings, SOTHEY'S: George Rouault, "Un Juge," £880; Entretien, Georges Braque, 1930, £280; River Scene, J. B. Corot, £260; Strawberry Hill, believed to be, 1820, £360; Port de Trouville, 1878, Eugene Boudin, £400; Mameluke, Ben Marshall, £1,000; Cattle resting by a Lake, A. Braith, £260; Farmhouse, Constable, £400; Child chasing Butterfly, by the same, £620; Dutch Interior, R. Brakenburgh, £170; Rocky River Landscape, Patinier, £440; St. Roch, Bartolommeo Della Gatta, £200; Madonna and Child, Giovanni dal Ponte, £440; and one of the same subject by Sano di Pietro, £400; Milo of Croton torn by Lions, Giorgione, £500; Design for a Plaque, French School, £680.

Bath House Sale. Two of the most important antiques sold at the Bath House Sale by Christie's on November 25 and 26 were not correctly reported: they should have read, a Louis XVI mahogany commode, stamped J. H. Reisner, £2,730, and a Louis XVI escritoire, £2,520.

December 19. Silver, SOTHEY'S: Inkstand, Edward Wakelin, 1754, £205; eight George III table candlesticks, 1764, £140; Glasgow quach, Wm. Hodgert, 1712, £155; pair Queen Anne taper sticks, Lewis Mattayer, 1712, £195; George II cake-basket, Ayme Videau, 1740, £100; pair Charles II mugs, London, 1683, £110; pair William III table candlesticks, 1700, by George Lewis, £310.

January 7. Furniture, Porcelain and Tapestries. CHRISTIE'S: Five pairs damask curtains, £252; Sheraton commode, £136; Sheraton sideboard, £76; twenty-four walnut chairs, French design, £346; suite Louis XVI furniture, £163; suite Louis XV furniture, settee and eight fauteuils, £241; pair Italian armchairs, £58; two panels Brussels tapestry, XVIth century, £357; panel, Flemish, XVIIth century, £157, and XVIIth century, £94; panel, Mortlake, £157; panel, English, XVIIth century, £84; panel, Brussels, £115; two and one, £220 and £97; and another, Brussels, XVIth century, £120; and two Aubusson, £262.

January 8 and 9. Chinese carvings in Hardstones, etc. CHRISTIE'S: Pair white bowls, £252; green cat and dove, £183; landscape, £163; another house and trees, £142; set Eight Immortals, £210; Koro and cover, £273; green vase and cover, £325; green figure of lady, £336; dark green double vase, £420; vase and cover, £326; two Chinese pictures on glass, £283; green jade leaf-shaped bowl, £294; one hundred snuff bottles, in cabinet, £407.

January 9 and 10. Silver and Furniture. KNIGHT, FRANK AND RUTLEY: Four George III candlesticks, 1770, £46; dredger, 1750, £14; pair four-branch candelabrum, £50; eight chairs, Queen Anne design, £170; pair Louis XV kingwood encoignures, £115; French kingwood secretaire, £85; Louis XVI card table, Sèvres plaques, £33.

January 10. Pictures. CHRISTIE'S: Trees, Paul Cezanne, £304; Gonnoske Komal, Augustus John, £199; Sur La Falaise, Renoir, £819; and two more by the same, £136 and £115; Lady Seated, Sickert, £136.

January 11 to 28. Porcelain, Silver, Pictures: PUTTICK AND SIMPSON: Pair Dresden groups, £24; Chippendale table, £27; mahogany china cabinet, £45; "The Connoisseur," by V. Chavet, £78; A Lady, Dutch school, £68; George III oblong tea tray, William Bateman, £130; tea and coffee service, Peter, Anne and William Bateman, £140; six Dresden small figures of children, £25; Intercepted Love Letter, P. Massani, £50; Venetian Scene, Guardi, £54; another Guardi, £68.

January 16 to February 6. Furniture and Pictures: ROBINSON AND FOSTER: A Lady, Vigée le Brun, £152; A Girl, F. Boucher, £195; Lady, Van der Helst, £126; double-sided pedestal writing table, £273; six Chippendale frame chairs, £84; French bouille shaped writing table, £70; bowfront sideboard, £80; grandfather clock, £46; The Quorn Hunt, by W. Hodges, after H. Alken, set of eight in colours, £357; Coast Scene, C. Half, £67; Landscape, Giacomo Favretto, £210; Village Scene, D. Teniers, £142.

January 22. Silver. CHRISTIE'S: Two circular salvers, 1773 and 1816, £68; oval salver, Cunningham, Edinburgh, 1793, £135; four entrée dishes, William Fountain, 1806, £215; four sauce-boats, 1765, £120; George II coffee pot, Peze Pilleau, £200;

pair George II candlesticks, John White, £70; four candlesticks, Ambrose Stevenson, 1717, £380.

January 23. Furniture and Porcelain. CHRISTIE'S: Copeland dinner service, £121; pair Sèvres vases, 14½ inches, £168; clock, C. Gould, Londini, 7 ft., £168; side table, £126; walnut tallboy, £210; Louis XV marquetry commode, £252; and Louis XVI one, £283; suite Empire furniture, £136; four English corner cabinets, £966; pair Sheraton card tables, £157; sixteen XVIIIth century lacquer armchairs, £899; Della Robbia rondel, £315; Sheraton tallboy, £79; and a sideboard, £92; Regency mahogany winged bookcase, £220; ten Hepplewhite armchairs, £840; Sheraton sideboard, £163; Georgian kneehole writing table, £157; Chippendale four-post bedstead, £131; Queen Anne walnut cabinet, secretaire and four drawers, £315.

January 23 and 24. Chinese Ceramics and French Furniture. SOTHEY'S: Cloisonné style vase, Ming, £270; pair powder blue dishes, K'ang Hsi, £230; famille verte dish, K'ang Hsi, £100; biscuit figure of Kuan Yin the Maternal, £190; garniture of five Rouleau vases, K'ang Hsi, £185; wine jar, Han dynasty, £160; translucent jade baluster vase, £205; jade figure of a Lady Immortal, £210; Louis XV kingwood writing table, £389; and another similar, £380; and a larger one, £420; Louis XV marquetry toilet table, wonderfully fitted, including an old Menecy porcelain powder pot, 2 ft. 7 in. wide, £1,300; pair of Louis XV marquetry encoignures, £360; Louis XV marquetry commode, £220; a marquetry dwarf Bonheur du Jour, £210; Louis XV marquetry toilet table, inlaid with trophies, £1,250; another Bonheur du Jour, inlaid with vases, £350; Louis XV writing table, signed L. Boudin, M. E., £500; a Louis XVI small secretaire à abattant, signed M. Carlin, £1,000; a Riesener commode in mahogany, top signed by Riesener, £1,650; George III satinwood games table of Pembroke form, £260; set of four Louis XVI chairs signed G. Jacob, £225; set Louis XV furniture, five pieces, £280.

January 24. Pictures. CHRISTIE'S: Drawings, St. Catherine's Hill, Turner, £462; two Birket Foster, The Woodcutter's Lunch and Startled, £126 and £100; two Richardson, £210 and £283; two more Birket Foster, Loch Maree, £115, and The Primrose Gatherers, £315; a picture by C. M. Powell, £131.

January 30. Furniture. CHRISTIE'S: Eight chairs (two arms) of Chippendale design with carved riband backs, on cabriole legs, £184; six Hepplewhite mahogany chairs, with shield-shaped backs pierced with palm leaves, £92; Charles II marquetry cabinet with folding doors, enclosing a cupboard and thirteen drawers, £205; oak draw table, Elizabethan design, 10 feet, £199; five Chippendale mahogany chairs, £105; Louis XV marquetry commode, with shaped front and two drawers, surmounted by a Brescia marble slab, £567; suite Louis XVI furniture of five pieces, £147; pair Louis XVI marquetry encoignures, £152.

January 31. Pictures. CHRISTIE'S: The Busy Mother, B. de Hoog, £71; Chicken and other Birds in the Garden, M. D'Hondecoeter, £162; Woody Landscape with Ferry Boat, with figures by Jan Asselyn, Jacob Van Ruisdael, £157; Coast Scene with Fishing Boats Coming Ashore, signed with initials, W. Van de Welde, £462; and the Mouth of a River by the same, £84; Portrait of the Marchioness of Dorset, in black dress holding some pinks, Hans Holbein, £378; Contemplation, E. Lundgen, £94; Blackfriars Bridge, N. Black and T. Rowlandson, 1798, £273; View in Surrey, B. W. Leader, £152; The Harbour Mouth, Moonlight, A. Wahlberg, £714; An Interesting Book, Joseph Munsch, £105; Lambeth Looking towards Westminster, J. Stark, £546; The Road Wagon, a scene in the Isle of Wight, W. Shayer, Sen., £698; Portrait of a Lady, Drouais, £100; Diligence and Dissipation, J. Northcote, £210; Portrait of Princess Maria, Amberger, £252; River Scene with Towered Building, S. van Ruisdael, £178; River Scene, R. Wilson, £115; Horsemen and other figures near some trees, Ph. Wouwerman, £105; Portrait of a Young Lady, Metsys, £336; Portrait of Rembrandt in dark cloak, Rembrandt, £787; A Girl in brown, holding a bottle, Rembrandt, £630.

"APOLLO" BACK NUMBERS

PRE-WAR back numbers of APOLLO can now be had on application to APOLLO, 10 Vigo Street, Regent Street, London, W.1. Twelve copies picked at random cost 42s. the twelve. Applicants requiring copies dealing with particular subjects, or needing less than twelve copies, are chargeable at varying rates, up to 10s. a copy, according to the scarcity.

CURRENT SHOWS AND COMMENTS BY PERSPEX

OIL, WATER AND ACID

THE event of supreme artistic importance during these last weeks in a London almost too full of exciting and/or delightful art has been the exhibition at Agnew's of a splendid selection from the Althorp Collection. The cause for which it was shown was worthy too, for it was to raise funds for the Fitzwilliam Museum at Cambridge. Art for art's sake, indeed; and in this instance beyond reproach.

For something like three centuries, generation after generation of the Sunderlands and Spencers and their connections have been adding to the pictures at Althorp. John Evelyn of the Diary found the collection of the 2nd Earl of Sunderland sufficiently important to list it even in his day, and at the hither end of the story pictures by the modern masters such as William Nicholson, John, or Orpen indicate that the art of collecting and the addition of family portraits is not finished in the Spencer tradition. There can, of course, only be a chosen few of the masterpieces in such an exhibition as that at Agnew's. Many of the Althorp pictures, especially those bought by the 1st Earl Spencer for the furnishing of Spencer House in St. James's, were enormous. Others at Althorp would not have been easily moved. So we have the cream of the collection for our delight in Bond Street.

The Reynolds portraits in particular are noteworthy. In the days when, according to Lord Thurlow, "The Town was divided between the Reynolds and the Romney factions" the Spencers were very definitely on the side of Sir Joshua, and some of the very finest of his work was done for them. Perhaps the best of all is that portrait of "Georgiana, Countess Spencer and her Daughter," which Reynolds painted in 1761. Blue, crimson, brown and creamy white, the colour is Reynolds at his finest, rich and free. The little girl, who was afterwards to become the famous Duchess of Devonshire, looks delightfully mischievous (though perhaps not quite so spontaneously so as she does in the monochrome sketch for the work which is in the Duke of Devonshire's Collection); the Countess has that combination of the charming woman and the grand lady which Reynolds achieved better than any of the other great portraitists.

Among others of the fine Reynolds on view are the Earl of Lucan and the child study of John Charles, Viscount Althorp. The catalogue quotes two family comments upon these pictures which indicate an attitude to this art of portraiture by these great people not without significance in our day. Of little John Charles' picture the Countess wrote: "Jack's picture, I really believe, will be excessively like, and is very beautiful," whilst of that of the young Earl of Lucan we have the comment: "An

excellent portrait if he does not take off the likeness in the finishing." They knew how much could get lost in Sir Joshua's hands between the beginning and the end of a painting, as, indeed, Sir Joshua did himself, for he always faintly envied Gainsborough his power of retaining the spontaneity of his first impulses. They wanted, too, likeness and beauty; and in that order. Nowadays, when both qualities are almost suspect, we might well refresh ourselves before these lovely Reynolds portraits commissioned by the exacting Spencers who, for all the graciousness of their patronage, treated their artist as they treated their

butler—excellently so long as he produced the right picture or the right wine as the case happened.

This mention of Reynolds reminds me that I saw one tiny work by him, a panel less than a foot square, the "Head of a Lady with a Blue Necklet" which I thought perfectly lovely. It was among the Duchess of Kent's pictures awaiting auction at Christie's. I speculated upon its fate and envied its ultimate owner, hoping that it might go into some public collection so that I could see it again. Leaning against a chair at Derby House it looked very forlorn and forgotten, the subject for a poem by Alfred Dobson in whose mood of reverie "I wondered a moment who she might have been." Sir Joshua does not usually make one sentimental.

To return to Agnew's. The Reynolds, though they be the outstanding contribution in an outstanding exhibition, are yet masterpieces among masterpieces. The theatrically posed "Duchess of Portsmouth" by Lely; the great Van Dyck of "Lady Penelope Wriothley" with its wonderfully painted gown; Gainsborough's "William

Poyntz": these stand out among the riches of the family portraits, but with them there is a selection of foreign pictures from the collection. One of the most interesting is a self-portrait by Murillo. It makes an important pendant to the Exhibition of Spanish paintings at the National Gallery. If one tends to think of Murillo as the painter of very earthly beggar boys or very heavenly and altogether too immaculate Madonnas there is a certain joy in encountering this solidly painted self-portrait made for his sons. With this and the "Prodigal Son" genre paintings from the collection of Sir Alfred Beit now showing at Trafalgar Square one's conception of the art of the Sevillean master is considerably broadened.

Downstairs at Agnew's is one of those exhibitions of water-colours—or, to use its own description in the traditional formula, water-colour drawings—which are a long-established annual event at this gallery. My own enthusiasm for water-colour as a medium always faintly resents that traditional description. It



SELF PORTRAIT

By BARTOLOME ESTEBAN MURILLO (1616-82)

From the Exhibition of the Althorp Collection at Agnew's Gallery

PERSPEX's choice for the Picture of the Month

sounds derogatory. It dates from the days when water-colour entered rather humbly at the servants' entrance of the house of art, led thither apologetically by the topographical artists. We would not go so far as the rowdiness of Blake storming away at the front door on behalf of his beloved medium and calling oil-colours "a villainous invention," but the great exponents have earned an entrance there by quiet merit. Girtin and Turner, Crome and Constable, Cox, Cotman, and, nearer our own day, such brilliant manipulators as Sargent, Brangwyn and a host of others, have used water-colour in its own right till none may deny it a rightful place.

In truth water-colour has always been an English medium. Our early manuscripts from the brilliant scriptoria of Winchester and St. Albans used water-colour—often outline and wash—instead of the heavier opaque colours of the Continental illuminators. The period before the Conquest, centuries before art blossomed in Italy, saw this delicate work firmly established in England. Our miniaturists of late Tudor and Carolean times turned to water-colour for much of the most lovely of their work, and when in the romantic revival of the XVIIIth century men turned to simple nature for their visions of beauty it was again water-colour which served the English purpose and temperament. Probably it is that we are a little shy of the grandiose: we write songs rather than operas.

At Agnew's this English love of water-colour and its beautiful or brilliant use is exemplified in a line of painters stretching from the XVIIIth century men to Steer, John, and other moderns. Among these latter was some interesting work by Rupert Shephard: Irish and Cornish scenery loosely put in with that sense of command and absolute spontaneity which this difficult medium demands. Sargent was, perhaps, the most notable exponent of this type of mastery. It does not depend upon a first careful drawing and then the colouring of that drawing; it is not in fact "water-colour drawing" but water-colour. Among the early men I found a number of pictures by Francis Towne and by J. White Abbott who worked with him in a similar vein—in these instances really of water-colour drawing. Towne has always pleased me in the intimacy and poetry of his art. It breathes love of nature, not that depicting of "rocks and precipices and castellated mountains drawn because Virgil gasped for breath at Naples" of which Horace Walpole complained in Towne's own day. Much of the fascination of Towne's work lies in his abiding sense of solid construction. Cezanne, in his reaction against the formlessness of the Impressionists, taught us to seek the basis of geometrical solids in nature, but in their own quiet way Towne and White Abbott were doing this in dainty water-colours a hundred years earlier. At this exhibition in a dozen works we can watch his development from the tinted linear drawings of the early years towards that final austerity in which he showed us the Alpine glaciers in stark form. At his most stark and austere, however, Francis Towne is always intimate and personal as water-colour should be.

If one wishes to pursue this study of water-colour and of prints and drawings into the contemporary field, the British Council have organised an Exhibition at the Victoria and Albert Museum of a selection of the work bought with Lord Wakefield's gift of £3,000. It is on its way to Australia and New Zealand, but pauses at South Kensington until mid-April. Chosen by Mr. Campbell Dodgson aided by Mr. James Laver, this collection is full of delightful things. The choice has gravitated towards the academic side, which is wise for the particular purpose of this collection designed to travel as representative of British art under the aegis of the British Council. Nevertheless there are works by advanced artists: Tunnard and Frances Hodgkins, Robert Colquhoun and William Roberts are here among the water-colours, as well as Steer and Sickert, Clausen and Henry Tonks. If Brabazon was to be included—I should have said he belonged to an earlier generation, so that his inclusion rather confuses the issue—he might have been represented by more important works. The graphic arts are on an equally high level, and remind us (and, one hopes, will remind the world) what a galaxy of magnificent artists we have in these mediums of etching, drypoint, woodcut, engraving and the rest. The "Messina" etching by Brangwyn is magnificent: outstanding even on these heights of achievement.

In this matter of the graphic arts The Leicester Gallery has an Exhibition of the *Atelier Dix-sept* Group which was founded by Stanley William Hayter in Paris twenty years ago, and since the fall of France has been functioning in New York. Mr. Hayter himself contributes to the catalogue several pages of detailed notes on the elaborate techniques used by his group, and very

complicated and ingenious some of them are. Much of this is familiar, of course, to any of us who have interested ourselves in graphic processes; and *Atelier Dix-sept* is novel chiefly in the combinations of methods they employ, although there are certain inventions such as colour offset from silk screens which I had never heard of elsewhere. The danger of all this is that the means becomes the end of art. Crude fellows like Albrecht Dürer digging away at their copper plate with a graver, or Rembrandt etching with a needle, produced results which are not negligible. We may go further by "taking successive off-register impressions from the same plate," by "using stencils on a plate prepared for intaglio printing," or "by laying surface colours by means of silk screens overlapping if necessary," but it is well to make sure that we have something to say in this Esperanto of the reproductive arts.

There are pleasant and even fine things here, but so much of it is mere pattern-making for the sake of technique. In a choice between doing simply and doodling elaborately I am all for the former. These young men and women in America who are so vividly conscious of the way they express themselves are often willing to leave the subject to the subconscious; and the spectator, conditioned by Mr. Hayter's preamble, and by a pre-preamble by Herbert Read, too easily accepts that point of view. "The medium has proved particularly congenial to the surrealist artist," says Mr. Read, speaking of engraving, "whose images gain in effectiveness when rendered with the precision which the technique demands." Outside the precincts of *Atelier Dix-sept* I should not have thought the first part of Mr. Read's statement would hold water; and I personally would not say that the technical precision with which the surrealist images in this exhibition are presented makes them any more effective. *Qua* images I prefer them precise, being old-fashioned in this matter. But how effective they are surely depends upon what they are intended to convey and whether they do so. When at South Kensington I see an engraving by Gertrude Hermes of "Autumn Fruit" or of "Fish" by Agnes Miller Parker their precise images effectively convey what the artist had to say; but if the image is of something in itself unprecise, say a "Kaleidoscopic organism," it remains ineffective.

This Daniel-come-to-judgment demand by Mr. Read for precise images haunted me in face of the exciting show of Ivon Hitchens' paintings in the nearby room. Any images less precise it would be difficult to imagine. They are evocative, poetic, vividly colourful, tantalising, what-you-will. They have titles but the titles matter hardly at all (as titles for pictures seldom do matter). It happened that I stood before No. 11 for some time identifying it as "Study of a Willow" and having successfully done so found that I was looking at the section of the catalogue devoted to Lord Methuen's work in the next room. I can afford to tell this story against myself the more easily in that Hitchens' picture was called "Forest Edge" so the grey form in the middle of the design was a tree. But not a precise image. This explosive colour (happily much gayer than he used to affect) has to be almost an end in itself, whatever aspects of objective nature started Mr. Hitchens on the journey.

Returning to Lord Methuen's work in the second room one found that the "Study of a Willow" was precisely that. The images which Lord Methuen uses are those of nature seen with the kind of Impressionism one associated with such an artist as Sickert. The charm and fundamental Englishness of his landscapes give them that lyrical quality which I have claimed for water-colour. Many of these exhibited in the exhibition are water-colours, but even the oils have this kind of appeal. One would like to see him working on a larger scale, as occasionally he does.

Another Exhibition which charmed me in the same gracious way was that of J. Kerr-Lawson at the Hazlitt Gallery in St. James's. Again it had the intimate water-colour note and scale even when the medium was oil; again it owed something to Impressionism but had its individual note. Mr. Kerr-Lawson's reaction to the individuality of the countries in which he had made these paintings showed how sensitive an artist he had been. The Spanish work exactly caught that strange glare which turns every colour in Southern Spain to a pastel shade.

Something entirely other greets one at the Lefevre Gallery where Fred Uhlman has an Exhibition, for Uhlman reduces everything he sees to that naïve childish vision accepted by some modern artists. I do not pretend to understand it. One can only register a personal reaction; and in face of this type of work I feel that I am being led up the kindergarten path. Perhaps

(Continued on page 101)

MARINE WATER-COLOURS AT SOUTH KENSINGTON

BY OLIVER WARNER

FROM a study of the water-colours in the South Kensington collection it is possible to obtain a miniature conspectus of one side of the art of the sea painter in this country. There are few highlights; there are gaps; and there are no set-pieces and commemorative pictures: but the six illustrations reproduced herewith—good in their own kind, and unfamiliar—indicate the direction taken by marine art over more than a century.

The Dutch, and the younger van der Velde in particular, were at once the glory of sea painting, and the shadow which lay upon the English school through the later XVIIth, the XVIIIth, and most of the XIXth centuries. Patrons and artists alike were adamant that the sea could only be painted in the Dutch manner. It was left to the water-colourists to modify this tradition, and the process was not swift.

Among earlier English marine painters of merit were the twins Robert and John Cleveley, the bicentenary of whose birth falls next Christmas Day. Their father, John Cleveley, of Deptford, was an oil painter, and ships were their calling. Cleveley the elder worked in the dockyard; both sons followed him. Robert, the senior twin, was the longer lived. He began his working life as a caulker, and Faringdon relates that he was laughed at for working in gloves. His progress as an artist was steady, and in course of time he became marine painter to the

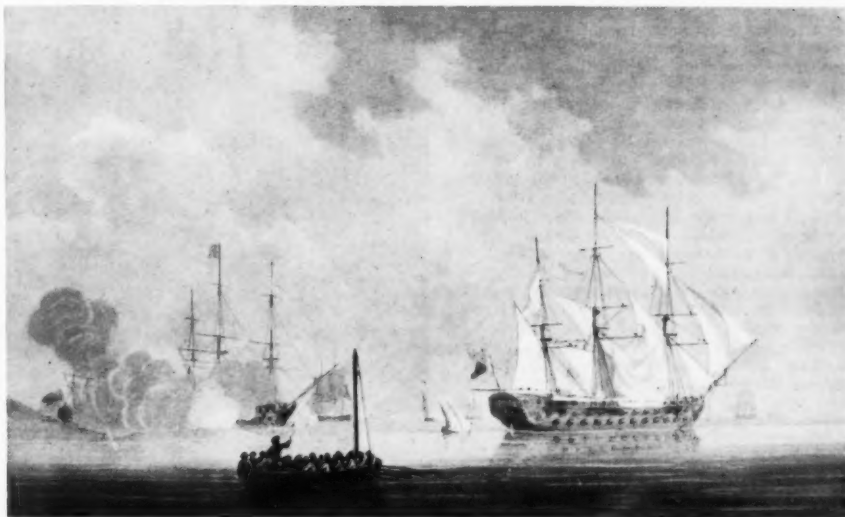


Fig. I. English Ships of War, one firing a salute. By Robert Cleveley. The artist was known for his oils. This picture has charm and shows sureness in the water-colour medium

Prince of Wales (afterwards George IV) and marine draughtsman to the Duke of Clarence (afterwards William IV). Both appointments were honorary, but they implied, what was true, that the princes were patrons of marine art, and that they encouraged records of the country's prowess in the great age of sail. Robert Cleveley was known for his paintings in oil, chiefly of battles, but his "English Ships of War, one Firing a Salute" (Fig. I), although formal in drawing and colour, has charm and shows sureness in the water-colour medium.

Robert Cleveley exhibited in the Academy from 1780 to 1803, and was killed by a fall from the cliff at Dover in 1809, having outlived his brother by twenty-three years. There is a pleasing water-colour of his, showing the Dover foreshore, which is also in the South Kensington collection.

John Cleveley, the younger twin, is slightly the better known, although his work is sometimes confused with that of his father. He was instructed in water-colour painting when young by the great Paul Sandby. Shorter lived, he was more precocious than his brother. He began showing at the Academy in 1770; two years later he accompanied Sir Joseph Banks on a voyage to Iceland, and in 1774 was appointed draughtsman to Lord Mulgrave's northern expedition, in which Nelson served as a midshipman. An excellent water-colour of the ships in the ice is at South Kensington and has been reproduced.

"Frigate and Dutch Fishing Boats off the Isle of Wight" (Fig. II) is a good example of John Cleveley's art. It is a finished work, painted with body-colour, and, apart from the influence imparted by the subject, it has the calm manner of the Dutch. The colour is less subdued than in much of his work.

Samuel Owen's "Indiaman lying to for a Pilot" (Fig. III) is widely different

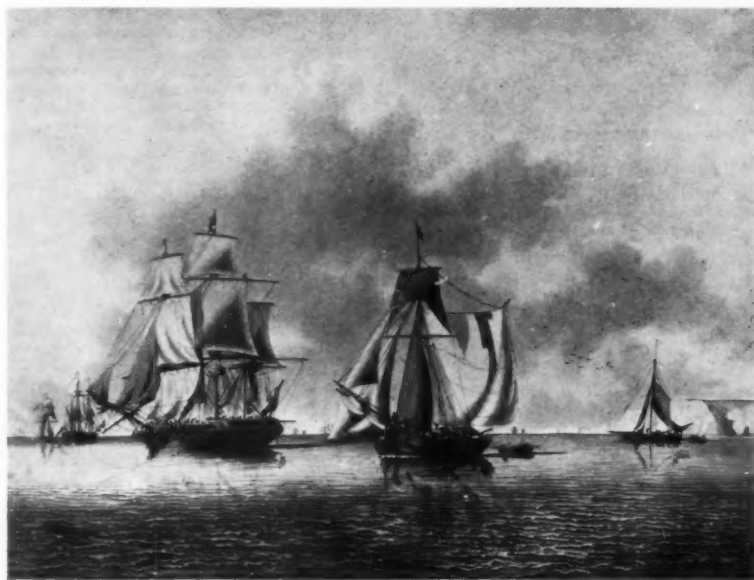


Fig. II. Frigate and Dutch Fishing Boats off the Isle of Wight. By John Cleveley, 1746-1786. This water-colour is in the calm manner of the Dutch

in spirit from the work of the Cleveleys. It shows that, without losing form and grace, the English school could at last paint the sea in their own way. Owen (1768-1857) was a careful colourist who for about twenty years after 1790 produced many seascapes. He was not well known, and had no particular influence among his fellows, but he was one of a group of painters, growing in extent, who served to show that English marine painting was finding emancipation. His pictures vary greatly in importance, but at their best they have much vitality.

With François Louis Francia the wind of inspiration blew across channel once more. Not only was Francia one of the most vigorous and original water-colourists, he inspired others. He, like John Varley, was a pupil of the topographer Barrow; both he and Varley made names for themselves in the art of their time, and their reputations are sustained. Francia was born at Calais in 1772, but settled in London. He exhibited regularly at the Academy from 1795 to 1822, and was a leading member of the Associated Artists in Water-Colours. Despite his English success, he never lost touch with his own country, and in 1817



Fig. III (above). Indianman lying to for a Pilot. By Samuel Owen, 1768-1857. Widely different from the Cleveleys' work and shows that the English school could at last paint in their own way

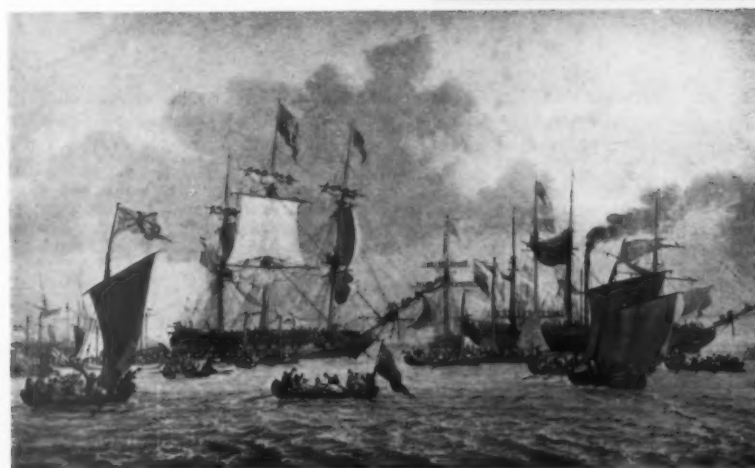
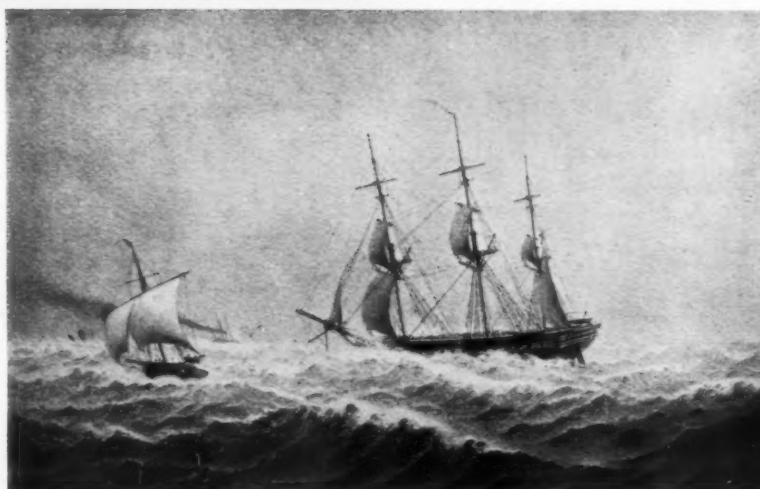


Fig. IV (left). Shipping and Boats. King George IV passing Great Ormesby, Yarmouth, on his return from Edinburgh, 1822. By William and John Cantiloe Joy. This much-painted subject is happily interpreted

Fig. V (below). A 51-gun Frigate, by W. F. Settle, 1883. Among the last of the old school of marine water-colours, but still the authentic world of sail



he returned to France and settled in his birthplace. There he had as pupils Richard Parkes Bonington, a man who in his brief life was to win much fame as an oil painter, and William Wyld, who tried to popularise water-colour painting in France.

Francia was a considerable marine painter. He had a close knowledge of the forms of ships, and the rough seas of which he was fond are both dramatic and convincing. From the point of view of design he painted few better pictures than "Vessels and Boats alongside a Wharf" (Fig. VI). This was formerly attributed to Bonington, but it is thoroughly characteristic of Francia and is almost certainly his work. It is grave in tone, with little colour.

Provincial marine painters flourished in the later XVIIIth and early XIXth centuries. Proud owners were glad to commission ship portraits of local vessels. There were groups of such artists at Bristol, Plymouth, Newcastle-on-Tyne, Great Yarmouth and Hull.



Fig. VI. Vessels and boats alongside a wharf. Formerly attributed to R. P. Bonington, but more probably by F. L. T. Francia, 1772-1839. From the point of view of design he painted few better pictures than this

At Great Yarmouth, coincident with Cotman, though of a younger generation, lived the brothers William and John Cantiloe Joy. They worked in both oil and water-colour. They are said to have been self-taught, and usually produced jointly. Their father was for many years guard of the mail coach between Yarmouth and Ipswich, and they were given a start by Captain G. W. Manby, a pioneer in life-saving, who provided them with a room overlooking the sea, in the Royal Hospital. Manby was an enterprising patron. He employed a series of artists—including Francia—to show the horrors of shipwreck, with the purpose of popularising his humanitarian devices. A group of Manby's commissions is now in the Norwich collection, and the Joys naturally contributed to it. But Fig. IV shows them in different mood. The full title of the picture is "Shipping and Boats: King George IV passing Great Ormesby, Yarmouth, on his return from Edinburgh, 1822."

This royal visit was made much of by various artists of the time, including the marine painter Huggins, but the Joys' version is, appropriately, the happiest. Theirs is a crowded, indeed teeming water-colour, and is in strong contrast to their usual work, which is often wooden and stilted. A new note is the primitive steamship, a type of vessel which in its various guises was increasingly to dominate marine painting.

The illustration (Fig. V) "A 51-Gun Frigate," is by William Frederick Settle. Although it is dated 1883 it may be said to be among the last of the older school of marine water-colours. It is true that there is smoke on the horizon, but this is still the authentic world of sail, linking the picture to those of the Cleeveys.

Settle (1821-1897) belongs almost to modern times. He was a pupil of John Ward, the best painter of the Hull group, though unknown outside it. Settle migrated to London, where he extended his range, but it is through his pictures of ships that he is still honoured in his native town to-day.

"STORIED URN AND ANIMATED BUST"

ENGLISH CHURCH MONUMENTS 1510-1840. By KATHARINE ESDAILE. Introduction by SACHEVERELL SITWELL. Pp. i-viii and 1-144. Col. fronts. and plates. (Batsford, 1946. 21s.)

This work of Mrs. Esdaile's is prefaced by an "Introduction" running to no less than 43 pages and including some 50 illustrations and is as scholarly and interesting as one would expect it to be, but it cannot be allowed (as Mrs. Esdaile gently urges in her own modestly brief preface) that it covers only the transition period, i.e., that bridging Gothic and Renaissance, since the illustrations embrace examples from 1400 down to nearly the end of the XVIIIth century, whilst the letterpress ranges even more widely.

It is strange how few authorities have been drawn towards the study of church monuments beyond the late XVth century. Stothard, Gough, Blore and the rest all seemed to stop short at about this period. Yet—as Mrs. Esdaile shows us—the years between 1510-1840 were as prolific as they were interesting. Such names as (to mention only a few) Johnson (the elder), Latham, John and Matthais Christmas, Colt, Nicholas Stone, Evesham, Stanton, Hargrave and Marshall, indicate the number of craftsmen busy with this type of memorial. It must not be forgotten, too, that had it not been for the patient labours of the author, the works of many of these skilful men would have still been unrecorded. Consequently many readers will look forward to her projected *Dictionary of English Sculptors* no less than to the publication of any monographs she has in mind. The illustrations are numerous and up to the usual Batsford standard, but we wish this firm would follow the general practice and furnish a "List of Illustrations"—since such a list is even more important than a guide to the various chapters. The dust-cover—the work of Mr. Randolph Schwabe (whose recent honour so pleased his admirers) is excellent and really too good for its utilitarian purpose: his pictures should have been *inside*, not *outside*, the book.

WAR MEMORIALS. By ARNOLD WHITTOCK, with a preface by Lord Chatfield. (*Country Life*. 30s.)

This book (by the author of *Cemetery Sculpture*, 1938) aims at considering war memorials in their various aspects, and will prove most useful to individuals and to local bodies faced with the problem of choosing designs and materials for memorials of the fallen in the Greater War. The monuments of the Great War (1914-1918) still disfigure Europe, and it may be remembered that many towns ordered the standardised products of the monumental mason. The war memorial should be, he maintains, not merely "a means of relieving the State of its responsibilities to our fighting men," nor should it provide something which should be provided by a local authority. A gesture such as that of a small urban council which decided to commemorate Queen Victoria's Jubilee by the construction of a new public sewer is an extreme form of a natural propensity.

The wide scope of the war memorial presents a difficulty, and the Scottish War Memorials Advisory Committee recommended as suitable "buildings of historic interest, or architectural importance, restored to their full beauty, stained glass windows, bells, community centres, parks, avenues of trees, hill country and nature reserves, playing fields and children's playgrounds"—many items in which list would be banned by Mr. Whittock. The book, which is systematic and well arranged, covers, besides the design of monuments, the choice of lettering and material. There are many excellent illustrations, but since there is such a wealth of genuine war memorials to choose from, it was a pity to include works (such as the bust of Dame Myra Hess) which are not strictly relevant to the subject. In his criticism of the "negative character" and "inarticulateness" of the Whitehall Cenotaph (oddly described as "sombre") it might have been mentioned that in Sir Edwin Lutyens' original design the existing plinth was surmounted by an urn.

BOOKS RECEIVED

ILLUSTRATIONS. NATIONAL GALLERY OF SCOTLAND. (H.M.S.O. 4s. 6d.)
ART QUARTERLY. (2s. 6d.)
COOKWORTHY'S PLYMOUTH AND BRISTOL PORCELAIN. By F. SEVERNE MACKENNA. (F. Lewis Ltd. £5 5s.)
RECENT CERAMIC SCULPTURE. By REG. F. HAGGAR. (Tiranti. 6s.)

EARLY ENGRAVED GLASS—PART I

BY E. M. ELVILLE

THE technique of inscribing designs upon glass by removing part of its surface is an old one, having been introduced in Roman times. Ancient specimens show festoons of flowers and from early Christian times glasses were engraved with religious subjects, although it is not known of what material the engraving tools were made. Pliny, in his work upon Natural History, was inclined to distinguish between what was merely mechanical work executed by a wheel and that requiring the manipulation of the skilled artist, where simple hand tools were used. The Portland Vase, engraved in cameo, is a typical example of the skill of the ancient hand engravers in glass, while specimens of Roman silver are extant where the ornamentation was engraved by the same methods and not merely beaten from behind.

Later came the Hedwig glasses which were deeply cut and whose origin is unknown. It is fairly certain, however, that they

and also as to which parts of the design are to be left dull and which require polishing. His difficulties are increased by the fact that he is unable to follow with his eye the progress of the work in hand, for not only has he to press the glass against the underside of the wheel, but the part of the surface on which he is working remains covered by the abrasive medium employed.

This method of wheel engraving was practised by the Italian carvers of rock crystal and was first adapted to glass by Caspar Lehmann, primarily a cutter of precious stones, who was in the service of the Emperor Rudolf II at Prague. He received from that sovereign in 1609 the title of lapidary and glass-cutter to the Court. Only one specimen remains, however, bearing the signature "C. Lehmann, F. 1605."

As the XVIIth century progressed, Continental craftsmen became more proficient in the art of wheel engraving, and during the first half of the XVIIIth century the work of the Bohemian



Fig. I. A BOWL ENGRAVED IN "FLOWERED" DESIGNS popular in the middle of the XVIIIth century

were made several centuries before the art of engraving finally became established on the Continent in the XVIth century.

Engraved glasses can be divided into three distinct classes: where the work is executed (a) by the wheel, (b) with the diamond point, and (c) with hydrofluoric acid.

In the first method, the engraver works with a copper wheel rotating in a simple lathe which he operates with a foot treadle. The copper wheels are interchangeable and a large assortment with various bevelled edges are kept at hand, varying in size from about six inches in diameter down to wheels not much larger than a pin's head. They are invariably prepared by the craftsman himself and much of his skill depends upon their selection. The wheel is fed with an abrasive mixture of oil with emery or carborundum powder, the workman pressing the glass against the edge of the rotating wheel which grinds upon it the part of the design he has in mind.

Glass engraving calls for very patient and skilful work and belongs more to the domain of art, for not only has the craftsman to execute his subject artistically, but much of the beauty of the work depends on his decision as to the depth of the engraved line

and Silesian engravers can be said to have reached the highest standard of excellence. They adapted their designs mainly from standard pattern books, whereas the Nuremburg engravers preferred landscapes.

After this period, however, the decoration had a tendency to become over-emphasised, the object of the engraver apparently being to cover the whole surface of the vessel with his designs.

It was about this time that the art of engraving began to be firmly established in this country and the period in which it developed can be classified broadly into four groups:

1. Glass engraving prior to 1720.
2. Engraving on baluster and plain stems, 1720-1745.
3. "Flowered Glasses," 1740-1765.
4. Classical period of engraving, 1765-1800.

I. GLASS ENGRAVING PRIOR TO 1720.

The question as to when the Bohemian fashion of engraving glass was introduced into this country is still a controversial subject amongst writers. Francis Buckley, in his *History of Old English Glass*, prefers the date 1727. Commenting on the accuracy of this date, Grant Francis, in *Old English Drinking*

EARLY ENGRAVED GLASS



Fig. II

Fig. III

Fig. IV

Figs. II and IV.
WINE GLASSES,
stems cut in facets
engraved with
popular decorative
emblems of
mid-XVIIIth cent.

Fig. III.
ALE GLASS,
7½ ins. high,
hops and barley
engraving



Fig. V (left).
ENGRAVED
"RUMMER"
commemorating
opening of
Sunderland Bridge,
1796



Fig. VI (right).
TYPICAL
"NELSON"
GLASS,
commemorating
Trafalgar

Glasses, propounds the theory that engraving was practised much earlier than 1727 but was probably the work of gem engravers. He claims that engraving had not only become a fine art at least as early as the close of the XVIIth century but had even reached perfection in this country.

The present writer, however, is more concerned with the date when engraving by craftsmen for the trade first became established in this country. The occasional earlier specimens were either the work of the few Continental engravers in this country, or of the gem or metal engravers, or were English-made glasses engraved abroad.

After the Treaty of Utrecht in 1713, the importation of cut and engraved glasses into Western Europe became possible on a large scale. This trade movement also allowed the cutting and engraving of English glasses abroad. The arrival of George I in this country in 1714 also had a marked influence on the importation of German customs and fashions. Strangely enough, however, the first published sale of cut glass of any importance in England was prior to these dates and was of German cut glass in 1709. The sale was objected to by the Glass Sellers Company and was broken up. These glasses included wine, ale and jelly glasses and without doubt engraved specimens were represented. It is unlikely that subsequent to this time, at least, glassmakers were not practising cutting and engraving. There is a record, in fact, of a Scottish diarist, Lady Grisell Baillie, published by the Scottish Historical Society, who kept an account of her visits to London. She describes among other things the items of the festive boards at which she was present.

"17th December 1722, Lady Carlile's Dinner Party. Dessert Jelly 6 glasses, 3 of biskits hip'd as high betwixt each two glasses, a high scaloped glass in the middle."

"15th March 1727, Lord Mountjoy's Dinner Party. The centre of the dessert table had a scaloped glass cornered brim; both ends had the same cornered brim'd glasses as the middle; both sides had the same corne'd brim glasses as the rest, also glass broad cream bowls."

The first advertisement of English cut glass comes from the firm of John Akermann, an influential member of the Glass Sellers Company, on October 27th, 1719, in the *Whitehall Evening Post*.

"John Akermann, at the Rose and Crown, Cornhill, continues to sell all sorts of tea, china-ware, plain and diamond-cut flint glasses, white stoneware, etc."

It would appear, therefore, that glass cutting and engraving for the trade came to stay in this country early in the XVIIIth century, probably shortly after 1710, and that prior to this date the occasional specimens met, on the whole more finely executed than the later ones, were the work of foreign masters or highly skilled gem or metal engravers. The fact must also not be overlooked that English glass was engraved abroad early in the XVIIIth century.

2. ENGRAVING ON BALUSTER AND PLAIN STEMS, 1720-1745.

The engraving during this period can be sub-divided into two distinct groups. The first style appeared almost without exception on the better quality glasses, that is the baluster-stemmed glasses, and was obviously the work of skilled decorative artists. The designs were mainly of arabesques or scroll patterns of Continental influence. Contemporary with this style, however, was the appearance of simple designs such as the vine border on wine-glasses and barley ears on glasses intended for strong ale. In the poorer quality glasses the execution was crude and amateurish and was obviously the early efforts of the English craftsmen to master the process of engraving. Occasional specimens of these early ale glasses intended for everyday use can still be found, in many cases with the folded foot.

Natural flowers, which later became almost the standard pattern of English style, did not appear to a great extent during this period.

3. "FLOWERED GLASSES," 1740-1765.

Since the time of Ravenscroft, who first introduced "flint" glass, the appeal of English glass had depended on its beauty of outline, the inherent properties of the glass itself and the absence of added decoration. It was not until 1745, when the Glass Excise Act set a duty of nine shillings and fourpence on every hundredweight of materials used in the manufacture of glass, that glassmakers, driven into an economy of their material, began to produce lighter glasses. The immediate effect was the loss of form, and decoration then became an important factor in the English style.

There was never any attempt at elaborate design, however, and even at its best period English engraving never seriously

approached the artistic merit attained by the Continental craftsmen. Natural flowers, especially the rose, birds, butterflies, moths, insects, formal borders and festoons were the simple but agreeable forms of ornament that characterised the English efforts.

The period in which this style persisted was between 1740 and 1765 and the glasses so decorated are usually described in old trade names as "flowered glasses." Specimens from this period are illustrated in Figs. I-IV.

Fig. I is of a bowl about 4½ inches high by 8½ inches in diameter engraved with the arms of the Ferguson-Davie family, two vine leaves and a bunch of grapes—the latter polished—on each side of the bowl, and a flower with leaves. Figs. II and IV are of wine glasses with knopped faceted stems, the first-named specimen being engraved with grapes and vine leaves, while Fig. IV is decorated with a border of formal flowers and foliage. Fig. III is of an ale glass, with faceted stem, engraved with the popular hops and barley emblem.

In tracing these styles it must not be overlooked that the earlier types could be copied at later periods and the style of engraving, therefore, may have but little reference to the period in which the specimen was made. It is a better plan to date a specimen by reference to the style and form of the glasses themselves than to the engraved decoration upon them. For example, the writer has in his collection two specimens of ale glasses, both engraved with the popular design of hops and barley. The decoration on both specimens is almost identical. The glasses, however, belong to two completely different periods. One is an early glass with a folded foot, while the other is a much more finished product with plain foot of an obviously later period. A study of the engraving, however, at once discloses the lack of skill on the part of the engraver in the earlier glass compared with the execution of exactly the same design in the later glass.

In the main there were two distinctive styles in glass engraving during this period, namely, decorative engraving and commemorative engraving.

Decorative engraving embraced the patterns already outlined above, that is, the simple floral designs, formal borders and festoons, the object being to make the glass vessel more choice in appearance. The custom of specialising glasses grew during this period and the engraving was usually appropriate to the beverage for which the glass was intended. Hops and barley for ale glasses, grapes and vine leaves for wine glasses and apple trees for cider glasses were some of the emblems used. This fashion persisted well into the XVIIIth century, and at least one of these popular emblems, the hops and barley, survived until its close.

The commemorative glasses, on the other hand, recorded a sentiment of some sort, or a political or social event which at the time was considered of importance. Typical of this group are those engraved glasses which followed the Jacobite rising in 1745. Seldom of any great artistic merit, they were engraved with all the mottoes, signs and emblems of the various societies supporting the cause of the Young Pretender: the rose with the two buds, the sunflower, bees, butterflies, the stricken oak, together with numerous inscriptions.

4. THE CLASSICAL PERIOD OF ENGRAVING, 1765-1800.

During this period there occurred a national conversion to classical styles, in all branches of art, which tended to the revival of Greek forms. Its influence is seen on buildings, statues, silver, china and even household effects. This phase, generally termed the Neo-Grec, called for slender forms in glass showing reticence in cut decoration such as the shallow fluting of bowls and the customary faceting of the stems of wine glasses. The engraver of glass was also influenced by this conversion to classicism and decorated his glasses according to the Adam school of design with geometrical borders and festooning of a conventional type. Flowers made up of circular petals with lattice-work centres replaced the natural flowers that had characterised the earlier English style.

The work itself was often poorly executed, which is no doubt explained by the fact that engraving was now in the hands of workmen, and often provincial ones at that, who had not acquired the technical ability of the specialists of the earlier periods.

Polished engraving appeared in which the entire design was polished, often causing the beauty of the work to be destroyed. This technique was entirely different from that employed by the earlier German masters who polished only the little circular depressions in their designs which then contrasted like jewels against the white matt background of the engraving.

Some specimens had a certain amount of claim to artistic

(Continued on page 96)

CHINESE CERAMIC ART

PART I—INTRODUCTION

BY VICTOR RIENAECKER

ACCORDING to Chinese records, the history of ceramics extends far back to a legendary epoch. Reliable history, however, can only be said to commence from about the second millennium B.C. Such knowledge of this period as is possessed by the Chinese is due largely to Confucius and Mencius, who, with great industry, collected and preserved for posterity all that was known regarding the antiquity of their country. Confucius obtained much of his data from ancient bamboo slips, upon which were inscribed the legendary or historical events of remoter ages. These he compiled and published in a classical work known as "Shu-ch'ing" (Shu-king) or "The Ancient Book of History."

The Chinese date the invention of the potter's wheel to the semi-legendary epoch of the Wa Ti, or "Five Sovereigns" (2697-2205 B.C.). The inventor is supposed to have been attached to the Court of the "Yellow" Emperor Huang-ti—the first of the "Five Sovereigns," whose capital was, it is assumed, somewhere near the present Hsi-an fu, in Shensi province. It is also reported that this Emperor first taught his people the art of kneading clay and forming it into sun-dried vessels—a record which appears to be the earliest concerning the actual making of pottery in China.

The last of the Five Sovereigns, the Emperor Shun (2255 B.C.) is reputed to have worked as a potter in his early years, under the Emperor Yao (T'ang Yao, 2337 B.C.), with whom he was called to rule conjointly and whom after two years he succeeded. When the Emperor Shun died he was followed by his able minister, the illustrious Yü (The Great), who established the first Chinese dynasty (Hsia, family name: Shih. 2205-1766 B.C.). It is said that the Emperor Yü had nine tripods cast in copper collected from his nine provinces, to commemorate his task of nine years in subduing the great floods. These tripods were treasured as the tutelary guardians of the Empire for nearly 2,000 years.

After the Hsia came the Shang (or Yin) dynasty (1766-1122 B.C.). Confucius mentions some of the ministers of this era who made great efforts to collect antiquities and whatever was rare and valuable. The Shang dynasty was especially a period of bronze, and it is probable that bronze vessels served as models for the pottery wares of later dynasties. It was the custom for the Emperor, when worshipping, to use nine vessels; a Noble used seven, a Minister of State five, and the *literati* three. These were usually of bronze.

The Chou dynasty (family name: Chi. 1122-255 B.C.), founded by the Emperor Wu Wang ("Warring Prince"), is memorable chiefly as the feudal period. The records of this era give an account of bronze casting as well as of jade carving, of which the latter was widely practised. The Emperor Wu Wang appointed, as director of pottery, a descendant of the Emperor Shun, whom he particularly sought out, owing to his great reputation; nevertheless the art of ceramics does not seem to have made any substantial progress.

During the succeeding Ch'in dynasty (family name: Ying. 255-206 B.C.) it seems again that scant attention was paid to ceramics. The fame of the State of Ch'in, which corresponded to the present province of Shensi, reached Persia, Arabia and even Rome (through the overland traffic with India). In all probability "Ch'in" is the origin of the Western name for China.

Beyond that which is mentioned in Chinese literature concerning ceramic art, very little is known of Chinese pottery prior to the Han dynasty (family name: Lia. 208 B.C.-A.D. 220). Although native authors have freely described the ceramic products of remote epochs, the actual objects themselves, whether in stoneware or porcelain, have not as yet been identified. Han pottery, discovered in the northern provinces of China, especially near Peking, constitutes the earliest accepted types. For the most part, these have come from burial sites, as is indicated by the silvery incrustations and iridescence acquired from age by the vitreous enamel green glazing, more or less clouded and approaching in tint the rind of the cucumber or the colour of malachite, together with an exfoliation due to the action of the soil. Occasionally specimens have been found bearing an incised Han date mark.

Han pottery is the earliest glazed ware so far discovered in China, notwithstanding the Chinese claim that true porcelain was

invented during this period. The grotesque or archaic moulded ornamentation of some Han vases and covered vessels confirms that they were inspired by, or actually copied from, earlier bronze models. The past is usually dark buff-toned, while in some objects ascribed to this epoch the body is a terra-cotta of varying texture and hardness.

The close of the Han dynasty was succeeded by a period of disunion, and the establishment of the "Three Kingdoms" (San Kuo), one of the most romantic epochs in Chinese history—following which the King of Wei established the brief dynasty (A.D. 220-265) named after his Kingdom. Mention is made of two ceramic factories working during this epoch. One kiln is said to have been situated at Lo-yang, the capital of this and the preceding Eastern Han dynasty, in modern Honan province; the second kiln was at Si-an-fu, in the province of Shensi. It is stated that all the pieces from these kilns were destined for the Emperor's own special use.

With the division of the Empire between the Tartars in the north and the Chinese in the south, mention is made under the Eastern Chin, also called Ts'in dynasty (A.D. 323-419), of pottery called "Tung-ngên t'ao," that was produced at Wên-chou-fu, in the province now known as Chênkiang. In describing its colour, the native records vary between green and blue, but agree that it was brilliant. A treatise on tea referring to this dynasty states that the best vessels from which to drink tea were shallow and green, and esteemed for their brilliancy. If the glaze was not the green of the Han pottery, it probably belongs to the celadon group. At the close of this dynasty, with the different States fighting for supremacy, it is probable that all industries, including ceramics, were neglected.

The brief Sui dynasty (A.D. 581-617) was established by Yan Chien (a former General under the Northern Chou), who, having usurped the throne with the title of Wên Ti, gave the name of Sui to his dynasty and made Ch'ang-nan, in Shensi province, the new Capital. Tradition describes a green glazed pottery, known as "Lou-tzu" (Lu-tzu), produced by Ho Chou (known also as Ho Kuei-lin), who endeavoured to imitate green opaque glass (lin-li), the secret or composition of which had been lost since its introduction from the Indo-Scythian Kingdom two centuries earlier (about A.D. 424-454). It is suggested by some chroniclers that this "Lu-tzu" pottery was the first celadon, later known as ch'ing-tzu (green ware).

Ta'o Yü was another expert potter of this period; his name, Ta'o yü, meaning "pottery jade," was made famous by his work. He was a native of Fou-liang (changed in the seventh century to Hs'in-p'ing), a district near Ch'ang-nan, the capital. Chinese authorities refer to his productions as a type of stoneware, green glazed and "as brilliant as jade." Jade, when carved and polished, is to the Chinese the *ne plus ultra* of valuable substances. Objects made by Ta'o Yü became known later as "vases of artificial jade" (chia-yü-ki). When offered to the Emperor as tribute they added greatly to the reputation of the kilns at Ch'ang-nan (changed subsequently to Ching-tê-ch'ên), so that the ceramic art at the close of this dynasty became famous. To this first potter of note, Ta'o Yü, is due the credit of many *chefs d'oeuvres* in celadon, the colour of which is said to resemble green jade (fei-ts'ui).

In a broad sense, the generic word "pottery" comprises all kinds of fired earthenware, whether soft (faience) or hard (stoneware, sometimes called semi-porcelain). Although the white kaolinic product, the supreme achievement of ceramic art, became known as "porcelain," that term is often wrongly employed in connection with a grey, hard paste pottery or stoneware, which may have attained through thorough firing a palpable or incipient vitrification and also a certain *timbre*. The distinction between fine stoneware and porcelain, especially when thickly covered with glaze, is not always evident. Chinese porcelain proper has a pure white body, is sonorous and impermeable to water; it is distinguishable also by vitrification or hardness, and its translucency is enhanced by the pure siliceous glaze. The paste consists of the two materials, kaolin, a white clay element, and pe'tun, a fusible felspathic quartz which gives transparency. In briquette form it is called pe'tun-tse. Pottery, therefore, as distinct from porcelain, is softer, and unless glazed is too porous to hold water. While the Chinese authors of ancient times

described the various products as "tz'u" or "yao" with some enthusiasm, they have not accurately differentiated between these particular substances. The ceramic ware of the Han dynasty was defined by the character "tz'u," as appears from transcripts of the early history. This character continued to designate pottery of one type or another until the Sui dynasty, when the character "t'ao" appears for the first time. During the Tang dynasty, the character was again changed for another word, "yao," and this word has continued in use ever since, although it may be applied to any object of clay baked in a kiln, whether pottery or porcelain. The character "tz'u" appears to have been used to define a stoneware that was glazed and thoroughly vitrified by firing. In transcripts from early Chinese works on ceramics a "certain kind of ware or yao" is referred to as made from crushed stone found in the district of Tz'u-chou, namely, a feldspathic stone slightly grey or reddish in colour according to the locality from which it came.

Pottery may consist of soft or hard substances, and is often composed of heterogeneous materials, yellow, red, brown or grey. It may be covered with a stratum of white composition like pe'tun and kaolin, or with a heavy layer of plumbeous enamel fixed by the first firing; in a second firing another coating of coloured glazes could be added to give more brilliancy. It appears that unglazed earthenware was distinguished in ancient Chinese literature by a round character "wa"; later glazed earthenware seems to have been indicated by the joined characters "lin-li-wa."

Pottery has always been an important adjunct to Chinese architecture, and buildings were often roofed with enamelled tiles coloured according to a strict code. The colours employed were powdered glazes made with a lead flux, and the method of application was somewhat similar to the firing of salt-glazed ware in Europe. After the tiles had been appropriately stacked in the kiln, the fire was lighted, and at the moment of combustion the pulverised enamel was thrown in through an aperture in the top of the kiln and allowed to fall on the free surfaces of the tiles, melt, and coat them with a rich, deep glaze. The colours were used either singly or in combination.

As Bernard Rackham has written: "Of all branches of Chinese art from the Han period onwards, that is from about the beginnings of the Christian era, pottery is that which provides to the student the fullest and most readily procurable material, in tangible form, for following the changing phases of Chinese thought. Architecture and sculpture are difficult of access, and have, to a large extent, perished with the lapse of years. Early paintings, still more destructible, must be studied, generally speaking, from later copies. Bronzes and other works in metal survive, but are too severely confined by technical limitations to illustrate freely the spirit of their time. Pottery, on the other hand, is as durable as it is easy to obtain and carry." Pottery objects are capable of almost infinite variety of treatment in form and decoration. As a means of expressing the sense of beauty in shape, pottery is akin to sculpture, or rather to that type of sculpture that can be called "plastic." Whether the hands alone are used in the fashioning, or the wheel is called to their aid, pottery remains first and foremost a plastic art, no less than that representational product of the modeller in clay or wax which is so generally known as sculpture. Nowhere can beauty of line be better seen than in the subtle loveliness of curves which the sensitive Chinese craftsman had the skill to translate into concrete and tangible form. In his wonderful tomb figures, moreover—children of the furnace no less than the numerous food vessels and ewers with which they have been found interred—we do indeed approach the very border-line of true sculpture. But it is not only by form that pottery attains its effect. The colour element bestows upon it an emotional emphasis. The quiet and sombre serenity of bronzes can be matched in the soft browns and greys among the early monochrome glazes, whilst no picture or fresco can offer rich harmonies of colour so splendid or so lasting as those of the Ming glaze-painted porcelains. This splendour of hue became, as ever new ways of achieving it were sought for and mastered, the chief glory of Chinese ceramic art; the resultant beauties came to enhance the qualities of mere shape which constitute almost the sole source of appeal of the earlier wares.

The Index to Volume XLIV, July to December, 1946, can be had of the Publisher, APOLLO, 10 Vigo Street, Regent Street, London, W.1. Price 2/3.

AN EXHIBITION OF CHINESE CERAMIC FIGURE and ANIMAL SUBJECTS

THE Chinese Ceramic Figure and Animal Subjects shown by the Oriental Ceramic Society at 48 Davies Street, London, W., is the second exhibition organised by this Society since the war. The first, which consisted of a selection of Ming period Blue-and-White wares, held at the end of last year, had the somewhat restricted interest of these wares; but the present tastefully displayed collection of human and animal models, dating from the earliest historical periods down to modern times, and ranging from the serious to the whimsical, from the pious ritual contents of the ancient tombs of kings, emperors and nobles, to the more frivolous subjects of XVIIIth and XIXth century dilettante taste—these objects of so wide range cannot fail to interest even those not ordinarily attracted to Oriental ceramic art.

The oldest exhibits are examples of the periods of Han (206 B.C.—A.D. 220), of Wei (A.D. 386–557), and T'ang (A.D. 618–907); and their chief appeal lies in the variety and animation of the figures represented, models of the possessions with which, and people with whom, the sacred dead had been surrounded in life. As such, they rank in archaeological importance with the models found in Egyptian tombs. All these are fashioned in the round, and include men and women, retainers and musicians in the costume of the times; domestic animals—horse, camel, ox, dog, sheep, pig, and birds, the cock, hen, duck—whose images accompanied their great master to the grave, as in a still earlier and more barbarous age the living originals had themselves been forced to do. It is a pity there could not have been included some human form combined with bird or animal head which closely resembles the hunting demon found on some early bas-reliefs. One cannot but marvel at the skill with which the potter has invariably caught the chief characteristics of his subjects and rendered them fully expressive. His genius has reverently converted the simplest material into forms of the highest plastic appeal.

This Exhibition, drawn only from distinguished private sources, includes nearly one hundred and fifty pieces, many of great rarity; and the period covered is about two thousand years. Among the numerous later European models is an unusual standing figure of Our Lord, in blanc-de-chine Fukien ware (No. 87), lent by Mrs. Basil Ionides. The finest example of this attractive ivory-coloured ware is a remarkably well-modelled figure of Bodhidharma (No. 88), lent by Mr. and Mrs. R. H. R. Palmer. There is a most unusual, and possibly unique, pair of multi-coloured standing figures (No. 91), lent by the Hon. Mrs. Ionides, almost certainly representing Louis XIV of France and Mme. de Maintenon, whom this monarch secretly married. While the figure of Our Lord is in the later Italian convention, the last two French subjects are clearly of Chinese origin.

The Exhibition is open to the public from April 14th until June 21st, from 10 a.m. to 5 p.m. (Saturdays, 10 a.m. to 1 p.m.). Admission is 2/6 to non-members of the Oriental Ceramic Society; and the Catalogue, furnishing particulars of attributions, lenders' names, etc., costs 1/-. V.R.

Pre-war back numbers can be had by application to the Publisher, APOLLO, 10 Vigo Street, Regent Street, London, W.1.

EARLY ENGRAVED GLASS

—continued from page 94

merit, the well-known "Sunderland Bridge" rummers, commemorating the opening of the bridge in 1796, affording a good illustration of the standard of engraving. One of these glasses is shown in Fig. V. The "Nelson" glasses, one of which is illustrated in Fig. IV, are also typical of this group, although they occurred a little later than the period being reviewed.

On the whole, the engraving of this final period of the XVIIIth century may not be considered altogether satisfactory to modern taste. It was too stiff and formal and had lost the artistic grace and freedom that had been enjoyed during the "flowered" period.

Acknowledgment is made to the Victoria and Albert Museum for the illustrations.

THE ART OF JAPANNING

BY MRS. WILLOUGHBY HODGSON

IN a little book dated 1735 and dedicated to Lady Walpole, several "polite" accomplishments are described, among them "a new and curious method of japanning either upon glass, wood or any metal . . . As Beautiful and Light as any brought from the East Indies." The writer acknowledges his indebtedness for information contained in his book to some MSS. of "The Great Mr. Boyle," who, it would appear, was one Robert Boyle, son of the Earl of Cork and Fellow of the Royal Society, a versatile genius who has left behind him a multitude of pamphlets on subjects ranging from a treatise on *Seraphic Love* to that of the *Temperature of the Bottom of the Sea*.

The art of japanning was practised in Wales, chiefly at Pontypool and Rhyl, where a flourishing trade at one time existed and where some of the most decorative pieces in this style were turned out. The first mill for rolling sheet iron was erected at Pontypool in 1664, and the invention of tin plating speedily followed. Toward the end of the seventeenth century the manufacture of the lovely Pontypool japanned wares was commenced and continued till about 1800.

A small rival factory was established at Usk about 1763. This was closed in 1860 and it seems more than probable that, when the Swansea and Nantgarw china factories came to grief, some of the painters and decorators from these works found employment in the decoration of Welsh japanned wares. It is a well-authenticated fact that the father of Thomas Barker, the celebrated painter of Bath, was for many years foreman painter at Pontypool. Designs for decorating this ware were, no doubt, procured by the artists from the same sources as those which supplied the English china factories. Ceramic artists often owned their designs, which they carried from place to place. As they were of nomadic habit, we find them using the same design on porcelain made at factories situated in widely different areas. I am inclined to believe that the decoration of japanned ware is frequently closely allied to that used upon porcelain, and that the artists employed probably received their training in the



Fig. I. Handsome TRAY with black background broken by red flames to suggest tortoiseshell. The flowers and fruit are in brilliant colours

china factory. In 1688 a certain John Stalker wrote a treatise which he dedicated to "The Countess of Darby" and in which he makes the following remarkable statement: "As painting has made an honourable provision for our Bodies, so japanning has taught us a method in no way inferior to it, for the splendour and preservation of our furniture and houses." A perusal of the few pamphlets on the subject has, however, led me to believe that the art known in these days as lacquering was called in the XVIIth century japanning, and that this was in reality a process evolved from the Oriental lacquering of earlier times. It was practised alike by workmen and as a "polite" accomplishment by the ladies of the day. Beautiful results could be obtained at less expense of time, fewer coats of colour and varnish being used than for real lacquer, though the effect obtained, if not so solid and deep, was almost more brilliant. Indeed, it is this brilliance which is one of the most attractive features of old japanned ware.

It is only by a perusal of the quaint and stilted little books which I have mentioned that one may gain any insight into the process by which this form of decoration was applied, and, even then, the understanding is not likely to be, by any means, clear, though the writer claims that "iron snuff boxes" may be made "to look like china," and that metal can be japanned to any colour. He waxes enthusiastic over "a pair of sizzars" so ornamented: "Where from the blades to the rings there were Figures of storks holding the rings in their mouths, which rings were made of Silver." He further reflects, "I do not know that I ever saw anything so genteel."

His recipe for the wonderful effects promised is as follows: "Take any colour you have a mind to and grind it well with water, with a stone and a muller; then let it dry, and grind it in a mortar, and sift it if there is occasion; then instead of oil mix it with white varnish and paint with it what you think proper."

The colours are then enumerated thus: "The whites are cerise or Flesh White. Yellows are

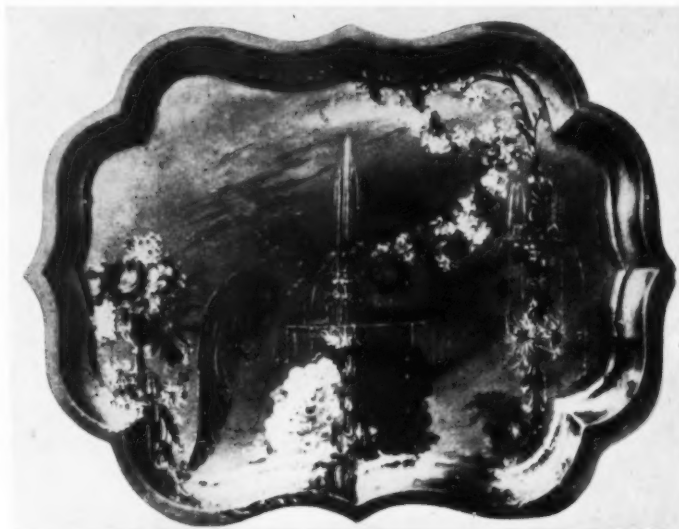


Fig. II. A beautiful colour study with splashing fountain and brilliant peacock. The background is gold powder mixed with varnish

APOLLO

Fig. III (right). Two TEA CADDIES japanned in gold and painted with flowers in colour



Fig. IV (below). Pair of CHESTNUT SERVERS in colours on pewter. Candlesticks also in pewter with flowers in gold, silver and colours



Fig. VI. COFFEE-POT over a three-cornered charcoal burner—in sealing-wax red—painted with Chinese landscape and figures



Fig. V (at foot). Japanned JARDINIERES, the one with serrated edge has decorations in gold, the other a background of pale green edged with gold



THE ART OF JAPANNING

Yellow-oaker, English pink and Dutch pink. Reds are vermillion, Red-lead and Lake. Blues are Blue Bise and Indigo. Blacks are Lamp-black and Ivory or Bone Black. Greens are verdigrease ground, or verditer and Dutch-pink ground together. Browns are Fullers earth and Spanish brown. Purples may be made between red and blue till you see them mixed to your mind."

The colours, being diluted with transparent varnish, were laid on in thin layers, each being allowed to dry before another was applied. The scheme of decoration was painted upon a background of black or colours. A fine and very effective groundwork is one in black with tongues of red breaking through at intervals, which was designed to imitate tortoiseshell. It is used with very good effect in conjunction with brightly coloured flowers and fruit. Gold, silver, and bronze powders mixed with varnish were also employed. The first made a fine background for trays, one of which, decorated with a splashing fountain and brilliantly painted peacock, is a really beautiful study in colour (Fig. II).

The catholic use of japanned decoration is well demonstrated in the accompanying illustrations, which further indicate that although the process is, in these days, employed for articles of use rather than of ornament, early examples of the art were things of beauty, worthy of a place of honour to-day.

In Fig. I we have a handsome tray, doubtless much older than the second. It is encircled by a pierced gallery, and the black background is one characteristic of old japanned ware,



Fig. VII. SMOKER'S CHARCOAL BURNER with pierced border.
Tortoiseshell background and flowers in bright colours

being broken by the red flame forms designed to suggest tortoiseshell. These red tongues appearing here and there through the dense ground colour have a delightful effect, and are quite likely to be encountered upon the background of many of the older pieces. The central basket which adorns this tray contains realistic strawberries, raspberries, foliage and a peach, well painted in brilliant colours, which even now, though mellowed by age, have lost none of their richness.

Two tea caddies seen in Fig. III are very graceful pieces of Georgian japanned ware, and might well be mistaken for jewel caskets. The one with open lid has a rich brown and flame background elaborately gilded upon iron, and is painted with flowers in pink, blue, and white. The tea canisters and sugar box within are of tin, gold edged, and ornamented with coloured flowers. Since these have not been exposed to the air they are fresh and clear, as is also the tortoiseshell ground colour. A brass handle is attached to the lid, and the feet are gilded to represent brass.

The second caddy has a black ground, and the coloured flower panels are surrounded by arabesque scrolls in gilt. The tin feet and the scrolls at the base are gilt, and a brass handle surmounts the cover. Inside are two tea canisters and a sugar box with flower-painted lid.

In Fig. IV will be seen two vase-shaped receptacles for hot chestnuts. These are japanned upon pewter, and have lion-head mask and ring handles of the same metal painted to represent brass. One is oval in shape, and is ornamented with flowers in colours; the other is round, with gold, red and brown leaf decoration. The covers of both are surmounted by gilt acorns. Spanish chestnuts, first boiled and then roasted before the fire or in the oven, were served hot, as dessert, in the receptacles illustrated. Covered servers were employed to keep them hot, and they were picked out of their husks and eaten with salt.

The chestnut servers were handed round with coffee, the coffee-pot (Fig. VI), also in japanned metal, standing on three legs over a three-cornered charcoal burner. Such coffee-pots are very seldom met with now, and are prized by collectors. Between the chestnut servers will be seen a pair of pewter candlesticks, japanned in a red shade of brown, and with formal flower designs in gold, silver, and colours.

Of the two jardinières (Fig. V), the one with serrated edge was made for the purpose of holding flowers or plants. It is of tin with a black ground, and has a wide band of foliage, grapes, and vine leaves in gold and gilt handles at either side.

The second began life as a dish cover, and formed one of a large set, but, these articles being no longer in demand, it was deemed wise to give it a fresh lease of life as a flower stand. Made of tin, it has a background of pale green edged with gold, and is ornamented with a wide band of conventional flowers in colours and gold. The old Sheffield plate handle has been removed and small feet added at the base.

(Continued on page 110)



Fig. VIII. GEORGIAN KETTLE AND CHARCOAL BRAZIER decorated with large flowers and foliage in gold and silver shading to white

SOME JACOBEOAN OAK TABLES

BY JOHN ELTON

HOME-GROWN oak, the most durable of all timbers, remained in country districts in England the staple wood for the furniture of the middle classes until the early XVIIIth century, and a Sussex diarist, writing of the Georgian era, speaks of the oak household gear of "old housekeepers," which included "long Tables, round and Triangular ditto, side cupboard with large Dorees at bottom" at a time when the houses of the gentility were furnished with walnut. In the Middle Ages and early Renaissance, oak tables were an essential in the hall which served as a common dining-room. Tables with a "loose" top resting on trestles have a long history dating from the Middle Ages, and in early examples the great weight of the top held the trestles in position. A fine instance of a XVIIth century trestle table is that at Packwood House, Warwickshire, where the top, which measures twenty-one feet in length, rests upon four curved

trestles tied by a central beam. Trestle tables of smaller size were also in common use, both in England and America. A table of pine and oak, preserved in the American wing of the Metropolitan Museum, New York, clearly shows the construction of tables for simple interiors. The two posts are chamfered into octagonal form, and the widespread feet give ample stability. The bracing stretcher is held in place by removable pegs, allowing the whole table to be taken apart and stacked when not in use. Somewhat similar is a light trestle table formerly at Cowdray Priory, where the thin top, slender supports, and light bracing stretchers all indicate a XVIth century date.

In the familiar draw (or drawing) table, the extent of the top could be almost doubled by pulling out a leaf at each end. Besides drawing tables, a number of tables with fixed tops were made. Such tables were listed in inventories as "joint tables,"

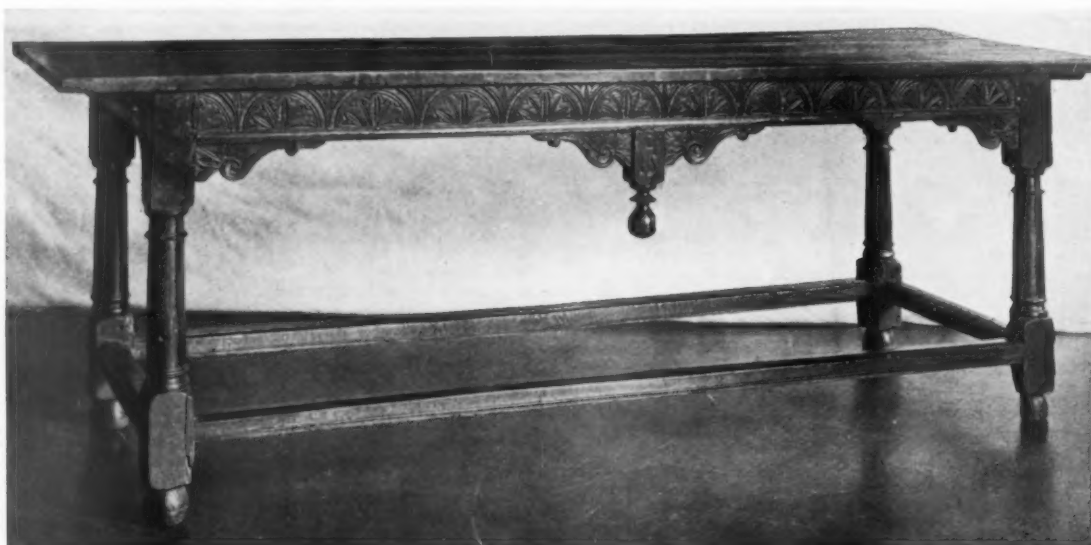


Fig. I (above).
JACOBEOAN OAK SIDE TABLE
bearing initials on pendant in centre
of frieze



Fig. II (left).
SMALL SIDE TABLE with baluster
legs and small curved brackets at the
junction of legs and frieze

that is, those joined or framed together by a joiner. Some were of very great size, such as the example from Nettlecombe, where the top is seventeen feet in length. During the XVIIth century a baluster leg took the place of the large bulbous support of the Elizabethan age, but there are instances of the survival of the earlier leg into the late XVIIth century. The great size of these long tables caused them to remain in their original position, "as fixed as the freehold," even when the home in which they stood changed its ownership. On a table removed from a house in Lancashire dated in the reign of Charles I an inscription records that it was to be "an Hareloome" forever. Joined tables were connected at the base of the leg by stretcher rails which also served as footrests, and in cases

SOME JACOBEOAN OAK TABLES



Fig. III. SMALL OCTAGONAL TABLE, mid-XVIIth century, with fixed top, and with the eight legs united on a solid platform

where these have not been replaced, an uneven upper surface is very noticeable. In some cases these long stretchers were united by one or more cross-stretchers. As the stretcher was subjected to heavy wear and tear from the sitters' boots or shoes, it was the most vulnerable portion of the framework.

With the legs firmly fixed by the stretchers, and the upper part held in position by the frieze rails, the joint table was almost indestructible. The stretchers were set well above the ground level, and beneath the rectangular block in which the stretcher-tenon was housed there was frequently a round or half-round foot. This is to be seen on the Jacobean four-legged table (Fig. I), which has always been carefully handled. The frieze is carved with shallow lunettes on the front only, indicating its use as a side table. In large tables the top is cross-framed at the short ends to prevent warping and damage to the end-grain. A good example of a six-legged table dating from the middle years of the XVIIth century is one formerly at Kiddal Hall in Yorkshire, now in the Victoria and Albert Museum. Here the frieze is carved in front with lunettes, and there are four carved brackets at the angles. Both large and small rectangular tables continued to be made throughout the XVIIth century, and many of them bear a date or initials on the frieze, or as in the case of the side table (Fig. I) on a pendant flanked by two carved brackets. There is little variation in the design, except in the form of the legs, which are either of tapered columnar form (Fig. I) or variations on the baluster (Fig. II). The small carved brackets at the junction of the leg and the frieze are important additions to the decorative effect.

Tables built on a semi-circular or semi-octagonal plan, with a folding top which can be opened out to rest on a gate-support fixed at the back, were an innovation of the Jacobean period. In some instances the legs are fixed to a platform, in others to a shaped stretcher. In two very similar octagonal tables dated 1606 one (the property of the Armourers' and Braziers' Company) has the eight legs fixed to a solid platform, while the other (the property of the Carpenters' Company) has its eight legs connected by a moulded stretcher, tied by a cross-stretcher. Both tables, which have an arched underframing and fluted baluster legs, have the date 1606 carved in the spandrels of one of the arches. In the small octagonal table (Fig. III) the top is a fixture, the columnar legs are united at the base to a solid platform, and the top has a moulded edge.

MURAL PAINTING. By HANS FRIBUSCH. (A. & C. Black, 21s.)

Anyone who saw the rapidity of Mr. Fribusch at work on his mural decoration in the Victoria and Albert Museum (for the Exhibition, "Britain Can Make It") will not be surprised at his rapidly acquired command of English (which is not his native tongue). In this work the chapter on the past history of the art is a short tour through a great subject, beginning with Greco-Roman murals. Of what remains of these, he writes that they have "the fullest orchestration, complete three-dimensionality, perfect roundness of form modelled in colour, light and shade, exclusive use of perspective, in short, the whole arsenal of the painter." He gives an eloquent apologia for the great murals of the baroque period, and records the long and unfortunate gap between the decline of mural painting and the present revival. Written from the standpoint of a painter of murals, there is much of value in this work, and the chapters on technique and procedure are most helpful. These give some idea of the difficulties of *buono fresco* (true fresco painting) and the time and skill requisite for its preparation. Some of the advice on procedure is hardly necessary as when he writes, "To let part of a design, or worse, part of a figure to be cut off by a door frame is a thing that should not happen."

Mr. Fribusch believes that as new building principles will be adopted because they are essentially of our time, so will the types of mural painting that are of the same spirit. But at the same time he admits that the moderns have "lost the staying power of former ages," and that there are not many contemporary pictures "so good that one would wish them to go down to posterity as worthy contributions of our age." From some of the modern murals he has chosen to illustrate, it would seem that these should be classed among those minor artists who "hide the fact that they have little to say not only under a wealth of naturalistic detail," but also with abstract or semi-abstract designing (p. 64). The illustrations of modern mural painting show what a wealth of choice exists for the painter in modern buildings with their large bare walls.

CURRENT SHOWS AND COMMENTS

—continued from page 88

these Reckitt's blue skies wherein shapeless flicks of dirty white are spotted all over the place as clouds, these poisonous green grasslands, these nursery-age houses, are Mr. Read's precise images. I am willing to sit at anybody's feet to learn what the point is, for I know that there are enthusiasts who enjoy this kind of thing.

Finally—to demonstrate that I am not rooted in the pre-historic Victorian past in these matters—I found myself enjoying the curious dream world of Ithell Colquhoun at the Mayor Gallery. Miss Colquhoun, by a technique which looks like pressing rich thick impasto, getting repeat patterns by folding, and then working over the resultant shape, achieves queer forms. That they are like nothing on earth is to me their justification, alongside of their fascination as colour. The artist claims a degree of automatism and there is much palaver about "some hinterland of the mind." Frankly I think this is mere rationalisation after the event. Explanations of things which have no link with the conscious (and these images haven't) cannot explain. Let us agree that they are often rather exciting abstract patterns in good colour, with a chance emotional power, and leave it at that.

TEWKESBURY ABBEY

The two organs of this historic Abbey are in a state of much disrepair, requiring the substantial sum of £10,000 to restore them to use, an amount beyond the charitable resources of those most intimately associated with the Abbey. The Abbey Church has no funds at all to carry out the restoration of the two organs; one of them constructed in the late XVIth century is believed to be the oldest in the country, and whilst it is pleasing to speculate whether or no Milton the poet played this organ, by tradition he had some association with it. Amongst APOLLO readers there may be some who would like to participate in the preservation and rejuvenation of this ancient instrument and its companion, and any so disposed are invited to send a gift to Mr. Crow, 10 Church Street, Tewkesbury. Cheques should be made payable to Tewkesbury Abbey Organ Fund, and crossed Lloyds Bank, Tewkesbury.

ARMORIAL DESIGNS IN FIRE-BACKS

BY ERNEST MORRIS

OF all metals now in use, iron is the most important and most useful. It is also very plentiful. Although iron lacks the qualities of precious metals, it surpasses them in utility and in abundance. Iron is seldom used for statues or similar works of art for several reasons—it does not fuse so easily as bronze, and corrodes so quickly that objects made of it and exposed to the open air soon lose their original outline. Crowns, crosses and jewels of iron exist, but when art is bestowed on iron, it is usually where strength is required in the object, as well as beauty. When iron first came into use is uncertain, but the evidence of ancient objects remaining, as well as of tradition, proves that the knowledge of iron came later than gold and silver. It was known, however, three or four thousand years ago in the most civilized countries while most races were still in the bronze and copper ages. The working of iron in India dates from a very remote period and the iron called by Pliny "sericum" is said to have come from China. It was not known in Egypt till about 1500 B.C. and



Fig. I (above). FIRE-BACK dated 1595, showing arms of Philip II (Spain). Victoria and Albert



Fig. II (centre). SUSSEX FIRE-BACK dated 1584. Victoria and Albert



Fig. III (below). Dating from Queen Elizabeth's reign. From the old Guildhall, Leicester; originally at Kirby Frith Hall, Leicestershire

most of the objects found there date from the Roman occupation. From Egyptian inscriptions we learn that Ethiopians possessed a knowledge of it. The ancient inhabitants of the British Isles were very skilful in the working of metals, but various invasions of Saxons, Angles, Jutes and others held up progress in the arts for a time. Later on in more peaceful and settled times, English metalwork reached a high standard. Early ironwork was used for door hinges, and from a single plain strap, many beautifully designed scroll patterns were evolved. Iron grilles, of simple design at first, developed into intricate and elaborate works of art. Various other objects were made such as door handles, knockers and fire-grates. Early English keys of many forms, often elaborately decorated with crowns, monograms, and other designs, were produced. Fire-dogs were also often beautifully fashioned, depicting symbolic figures, masks, festoons and scrolls.

Iron fire-backs probably originated in Sussex as long ago as the XIVth century, the Weald being for a considerable time the chief seat of iron-founding in England. Possibly the perishable nature of bricks and stone when in contact with fire led to the invention of the iron fire-back for its greater durability. The earliest fire-backs were

ARMORIAL DESIGNS IN FIRE-BACKS

mostly quite plain, but it was soon recognized that they offered a field for decoration. Originally this decoration was obtained by pressing into the smooth face of the sand mould the ornament required to be reproduced. The primitive moulds were roughly prepared by pressing into the sand a board the size needed for the "fire-plate." To add a crude decoration, one merely pressed some ornamental trifle into the sand bed before the pouring of the liquid iron. In some cases these impressions appear to have been pressed in at random without any thought for any symmetrical arrangement. Among such decorations found are the human hand, coins, a duck's webbed foot, knife and fork, and a human foot! Stock ornaments appear to have been the fleur-de-lys, roses, crowns, etc., with lengths of twisted cable, the latter being much used for edging. Less common are those in the form of facsimile grave-slabs with a rough portrait of the deceased. One such tombstone fire-back is at Crowhurst to the memory of Mistress Anne Forster. Here is the inscription:—

"Her lieth Ane forst
R Daughter and
heyr of Thomas
Gaynsford Esquier
deceased XVIII of
Januari 1591 leaving
behind her II sons
and V daughters."

Early fire-backs are of very odd and irregular shape, and doubtless first made to fit "there or thereabouts" the size and shape of the fireplace it was to adorn. Besides the Sussex specimens, others are to be found in Suffolk, the Forest of Dean, in Derbyshire, Yorkshire, and in Ireland. Often these are traceable by their various county characteristics. Mythical creatures and historic scenes were popular subjects for the decoration of fire-backs, while in the south coast area one often finds portrayed St. George and the Dragon, Adam and Eve, and many Biblical and allegorical subjects. The fire-backs moulded from separate movable stamps gave place to those with armorial bearings and heraldic devices, which were cast from single piece moulds. A very fine example of a dated armorial fire-back is that shown (Fig. I) bearing the arms of Philip II, King of Spain, and dated 1595, with the superscription "DOMINVS MI HIADIVTOR." It is 24½ inches in height. Another dated specimen of oblong shape, in height 28½ inches



Fig. IV. ENGLISH CAST-IRON FIRE-BACK, late XVIIth century, with arms of Browne of Brenchley, Kent. Victoria and Albert

and in length 58½ inches, is that illustrated (Fig. II). It has two star-shaped panels each containing a heraldic crest of a greyhound (Talbot) passant, within a wreath. It comes from the famous Sussex foundries and is dated at the head 1584.

An interesting specimen is now preserved at the old Guildhall, Leicester. It dates from the time of Queen Elizabeth and bears the Royal Arms with the Lion and Unicorn, four fleurs-de-lys placed rather haphazard, and the initials "E.R." and crown (Elizabeth Regina) (Fig. III). This originally came from Kirby Frith Hall, Leicestershire.

Fig. IV illustrates an English cast-iron fire-back of the second half of the seventeenth century. It depicts in bold relief the Arms of Browne of Brenchley, Kent, and is two feet in height. Another example from Sussex of the seventeenth century (Fig. V) bears a shield of arms, surmounted by a helmet with crest. It is 26½ inches in height, and 38 inches wide.

A XVIIth century Sussex rector—the Rev. Giles Moor—writes in his accounts: "I payd Edward Cripps for an iron plate for my parlour grate with Mr. Mitchelbourne's Arms upon it . . . 10s." Similar interesting notes might be quoted, suggesting an extensive use of these articles.

Very fine specimens of fire-backs are to be seen at Hampton Court Palace and other Royal and notable residences, and there still exist many fine old fire-backs and fire-dogs whose bold designs have hardly been touched by either time or flame.

COVER PLATE

An illustrated article on the front cover plate, "Paolo Travesari and his daughter entertained by Anastagio Degli Honesti," will appear in the May issue.

BOOKS RECEIVED

PICASSO. By HARRIET and SIDNEY JANIS. (Doubleday, U.S.A. \$7.50.)
WILLIAM STANLEY HESELTINE. By his daughter, H. H. PLOWDEN. (Frederick Muller. 21s.)



Fig. V. SUSSEX FIRE-BACK, XVIIth century.

Victoria and Albert

CHINESE WRIST RESTS—PART II

BY LAVINIA LEWIS BAILEY

THREE wrist rests carved by different artists, of King Cho Cho with his archers deer hunting in the mountains, are seen in Fig. IV. It is interesting to witness the style and confirmation of the same subject each in his own inimitable conception. The rocky terrain, precipitous mountain peaks and jagged rocks, a hoary old pine tree clinging tenaciously to life, are each in their turn brought to life in the substance of ivory by artists of the same period which would date about 1700.

Second and third from the right of Fig. V show an assemblage of sages and



Fig. IV (above). Depicting King Cho Cho deer hunting with his archers. C. 1700

Fig. V (top right). (Centre and right) Assemblage of sages. Fig. V (a) (below) The reverse, showing winter landscape with sages and attendants

Fig. V (left). The twenty-four acts of filial piety. Reverse V (a) (below). The inscription reads: "Made during the reign of Chien Lung," the period of these three specimens



CHINESE WRIST RESTS

philosophers discoursing on the cultural arts, while in the foreground is the tall plantain finely executed. This plant bears a fruit resembling the banana, the leaves are long and coarsely veined, and is chiefly cultivated in southern China. The sages are gathered in little groups on a rocky landscape. Mountain panorama and rugged hills form an integral part with the artist and scholar. With the mutation of seasons and countless years, nature has silently chiselled these great solitary and magnificent monuments into a work of inestimable beauty. The beauties of a Chinese landscape have caught the heart of the painter and poet alike; the carver of jade, ivory and stone have each in turn been imbued with an impelling desire to imitate the wonders of nature. The reverse side of these two carvings shows a winter landscape with sage and attendant. The characters read: "Made during the reign of Chien Lung."

To the left of Fig. V is depicted part of the twenty-four acts of filial piety, also incorporating the plantain as above. Made during the reign of Chien Lung.

The jagged mountain peak symbolising eternity is particularly well executed in the example on the left of Fig. VI. Indeed the workmanship is of high quality throughout. It delineates the story of birthday felicitations to the Empress Wu of the Han dynasty. The eight Taoist Immortals are represented with their familiar attributes, each with an attendant bearing gifts. Li T'ieh Kuai is seen at the foot of wrist rest, while Shao Lou, god of longevity, shown with flowing beard and carrying a staff, is already leaving the courtyard. Time has mellowed this ivory to a pleasing golden-brown shade. (Date Yung Cheng.) The rest on the

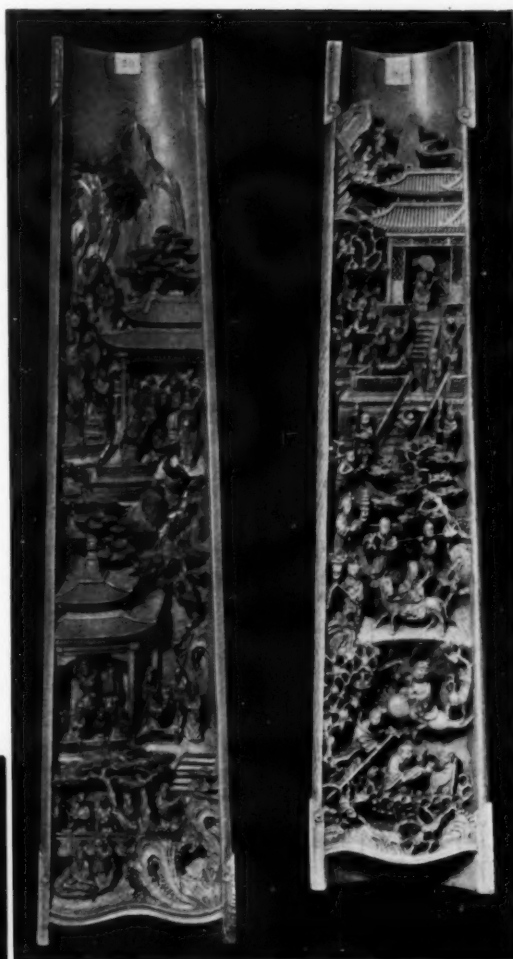


Fig. VI. Two versions of the story of birthday felicitations to the Empress Wu of the Han dynasty. (Left) Yung Chen and (right) Chien Lung period



Fig. VII. (Right) The eighteen disciples of Buddha. (Centre) Depicting domestic life. (Left) Depicting Heng-O, goddess of the moon, searching for her prisoner husband, Shen-I. All Chien Lung period

right in Fig. VI is carved with the same story but with a slightly different conception. At the foot of wrist rest H'si Wang Mu, goddess of the Western Paradise, is propelling two Immortals seated in a boat, while Li T'ieh Kuai is astride the sacred gourd; we also see Chang Kuo Lao seated on a white mule. Date Chien Lung.

The eighteen Lohan or Aarhats (disciples of Buddha) are a familiar *motif* in Chinese art, painted on scrolls, carved in jade, stone, and ivory. Third from the left of Fig. VII, the ivory carver has represented them as residing in a monastery atop of Mount Tai Shan in Shantung, which has been the Eastern sacred mountain for four thousand years. It is the desire of all devout Buddhists to make a pilgrimage to the top of this mountain. On the summit is a shrine and tablet stating that Confucius ascended this same mountain and gazed in silent wonder at the

inspiring scenes below. The reverse depicts Ho Zun Chun Mui, a lover of flowers, seeking plum blossoms in the snow. This ivory is signed by the artist, which is something worth noting, being a very rare occurrence in the carving of ivories in China. Date Chien Lung. Artist's signature Chow King.

In the centre of Fig. VII are carved scenes of farm life: little boys are seen helping their parents, assisting with the grain, or bringing in the winter fuel. Children from the inchoate stages are taught the art of self-reliance; the sentience of the mind is cultivated by teaching them to make saleable articles, such as baskets, paper parasols, etc. Self-preservation has always been uppermost in the minds of teeming millions where indolence is unknown among the working classes. Chow Soy and Low Gin, court ladies discussing the return of their lovers, are shown on the reverse of wrist rest. The characters read: "They are longing for one as we long for autumn rain." Made during the reign of Chien Lung.

Seen below in the right-hand corner of wrist rest in Fig. VII is Heng-O, goddess of the moon, wearing celestial scarf. She is paying a visit to her former home in search of her husband, Shen-I, and has brought with her the pill of immortality which she intends to give him to enable him to accompany her back to the moon. He has been held a prisoner, where above he is seen escaping from his captors with the aid of a lady seen at the open window. On the reverse are shown two sages, one pointing to the moon. Date Chien Lung.



Fig. VIIa. Reverse of wrist rests in Fig. VII. (On right) Ho Zun Chun Mui seeking plum blossoms in the snow. Signed Chow King. (Centre) Depicting two court ladies, Chow Soy and Low Gin. (On left) Two sages, one pointing to the moon. All Chien Lung period

SHAFTS FROM APOLLO'S BOW

3. A Lodging for Lucifer

IF we may believe the poet Milton—whom to doubt were heresy—there has been some difficulty about the rightful abode for the Archangel Lucifer since before the beginning of time. When Epstein chose that rebellious fiend for a subject, therefore, it may be he was asking for trouble; and recent weeks have yielded one of those pretty little quarrels between this sculptor and those in authority which have punctuated his artistic career, as they tend to do the careers of many artists whose work is particularly individual. This instance is the more remarkable in that there is no question of the importance or value of the work—or, anyway, none has been paraded.

All has been most discreetly done. Those of us in the public gallery, as it were, only know that the Seven Pillars of Wisdom Trust (this title, we hasten to add, is in no way claimant but is derivative from Lawrence of Arabia's book, the profits from which supply its funds) offered to give the work to the Tate Gallery. The diplomatic rebuff of generosity is a first essential in the equipment of the director of any gallery: that art of looking a gift horse in the mouth and saying nay—or should it be neigh? Were it not so our art galleries would be stacked with pious gifts of dear papa's delightful water-colours and our museums the repository of Aunt Peggy's poker work. Mercifully, directors are usually buttressed by a solid body of Trustees, and it was the Trustees of the Tate who refused Lucifer domicile. As Milton phrased it:

"Him the Almighty Power

Hurled headlong flaming from th' ethereal sky"

a thought which Mr. Epstein expressed in basic English by saying that his Lucifer was "kicked out."

With unparalleled charm the Trustees announced that they would prefer Mr. Epstein's "Madonna and Child," a twenty-year-old work which had long since gone to an owner in America

and was in no wise available. The naturally annoyed sculptor stigmatised this preference as "a red herring" and maybe there was something rather fishy about it. He invited the eleven Trustees to come to his studio at Hyde Park Corner where Lucifer, as ineffectual an angel as Shelley ever was, awaited his fate. But none came. It should be said in justification that probably every one of them had seen the piece when it was on exhibition some months ago at the Leicester Gallery.

At the first meeting in December only one of the eleven, Henry Moore, had wished to entertain the angel, and he was what Browning would have called

"A little Moore but what worlds away"

for he was in America and expressed his opinion by letter. Anyone who has ever served on such a body knows how utterly unavailing the written word is on these controversial occasions. Henry Moore as *avvocato del diavolo* was hopelessly outvoted. Lucifer was offered again by the Trust and again rejected.

Then the story got into the newspapers, and what the Tate refused the provinces pleaded for. Salford enterprisingly led the way, offering the largest and (I speak subject to correction) perhaps by that token the emptiest gallery in the North of England; and after Salford a dozen other provincial galleries staked their claims. Birmingham was eventually chosen; and thither Lucifer goes to find his home. So all is well that ends so well. To quote again from Milton, whose shade inevitably hovers over all this:

"Better to reign in Hell
Than serve in Heaven."

For which localities we may read Birmingham and Millbank. But then Milton was a prejudiced Londoner and nothing short of the plague drove him beyond the sound of Bow Bells.

CHINA TO MEND

BY H. BOSWELL LANCASTER

ALTHOUGH collectors are often advised to purchase only perfect pieces for their cabinets, yet, I suspect, there are few indeed of us who have not some broken or imperfectly mended specimens to show.

Where the broken fragment is not missing, its replacement can be managed, of course. The method employed by the professional repairer of domestic china—riveting—is anathema to the collector; and the use of the ordinary liquid glue leaves a nasty stain which emphasizes the fracture. It is true there is a colourless fixative, a great improvement, but still, though less unsightly, this like the former often releases its grip when necessary washing is attempted.

More than a century ago there was, however, a repairer who, by some ingenious method of his own, managed to fuse his joins in such a manner that the replaced piece became one with the original. Unfortunately, he took his secret with him when he died, and all that remains to make us regret the loss is a sentence burned in at the base of a very few repaired pieces.

The sentence reads "Coombes, China Burner, Quzen Street, Bristol," with a date attached. The name is sometimes spelt "Combes," and the description is sometimes "mender." His dates are given as 1780 to 1805.

Mr. Richard Quirk, writing in a contemporary in October, 1911, of the collection in the Bristol Museum, mentions a plate, decorated in blue, marked "Combes, China Burner, Queen Street, Bristol, 1787." The plate bears a Chinese design. Mr. R. L. Hobson, writing on Worcester porcelain, records a bowl in the Thoms collection, "written in red of a Bristol China Mender"; and a similar inscription is on a Derby specimen (of which no particulars are given) in the British Museum.

This variety of makes, Bristol, Worcester and Derby, seems to bear out the belief that Coombes was not a potter nor attached to any pottery, but an independent worker, who was prepared



Fig. I. Bristol masked jug, with repaired handle and bearing in faint red script "Coombes, China Burner, Queen Street, Bristol, 1789." The mask on lip is almost identical with the Bristol representation of "Winter." Allman Collection

to mend china of any kind for his customers. Mr. Hugh Owen alludes to a misconception of Coombes' standing in *Two Centuries*



Fig. II (left). Model in POTTERY of the Bristol figure representing "Winter." The author suggests it was made by Ralph Wood the Younger Author's Collection



Fig. III (right). Pair of uncoloured figures each bearing the impressed mark "Ra. Wood, Burslem." Compare with Fig. II

of *Ceramic Art in Bristol*, page 239, where he says, writing of a Bristol sucrier: "This plateau has been broken and very skilfully mended, by a method not often practised now. A frit or glaze, fusing at a low temperature, was employed as a cement, and the piece fired in a muffle. An inscription at the back, 'Coombes, China Mender, Queen Street, Bristol, 1780,' is burned in; and this habit of marking his work in enamel colour has caused some confusion; as Coombes sometimes styled himself 'China Burner'—this leading to an idea that a china manufacturer of that name had worked in Bristol. He lived in Queen Street up to 1805."

Further proof, though negative, that he was not a potter, is that Coombes' name does not appear in Chaffers' *Marks and Monograms*, nor in Mr. Llewellyn Jewitt's comprehensive list of potters in his *Ceramic Art of Great Britain*.

Our illustration (Fig. I) exhibits another specimen of Coombes' repair work, a recent discovery by Mr. Ernest Allman, of Liverpool. This jug, a Bristol piece, has been repaired in the handle (one faint line can be seen in the picture) and bears this inscription in faint red script: "Coombes, China Burner, Queen Street, Bristol, 1789." The jug is 5½ inches in height, and decorated in a blackish blue.

There is a further interesting feature of this jug to notice, besides the record of Coombes' handicraft—the masked lip.

Masked lip jugs are, of course, well known, in Worcester, Caughley and other wares; but the peculiar feature of this specimen is, that the face or mask is almost identical with that of the old man bearing a faggot, the Bristol representation of Winter.

Mr. Hugh Owen, to whose work on Bristol I have already alluded, mentions "a beautiful jug, marked with the cross, that has the fine face of 'Winter' used as an ornament beneath the spout," and another is recorded in the Schreiber Catalogue, No. 734; the latter bearing the sign for tin in gold, and the letter "T" impressed. This may be the jug to which Mr. W. B. Honey alludes in *English Pottery and Porcelain*, page 202.

This letter "T" may stand for the mark of Tebo, which appears now and again on Bristol figures, including that of Winter, though the mark is usually "To." Repetition of this mark on other porcelain than Bristol, indicates that Tebo worked for Bow and Worcester; but whether as modeller or repairer appears to be uncertain.

The figure of Winter (Fig. II) affords an interesting puzzle for the ceramic student. It is the Bristol "Winter" in every essential, but it is pottery not porcelain. We have been told that the Bristol patent was sold to certain Staffordshire potters, eventually known as the New Hall factory. But did the sale include all the moulds?

The New Hall pottery manufactured a true porcelain like the hard paste formerly made at Bristol; but I know of no record that they ever attempted to model figures. This being the case, the figure moulds would be of no use to them, and it seems reasonable to suppose that they may have been passed on to other potters.

Here is a figure which appears to have been made in the Bristol mould; and I suggest that the potter was Ralph Wood, the younger. The paste and glaze bear a strong resemblance to that of those uncoloured, creamy-white figures made by Wood, with exactly the same suspicion of blue here and there. For purposes of comparison, I show a pair of uncoloured figures (Fig. III) each marked "Ra. Wood, Burslem," the mark usually accepted as that of Ralph Wood, junior. The figure of Winter is 9½ inches in height.

It would be interesting to know if any readers of APOLLO have seen or heard of other Bristol figure models reproduced in pottery.

COOKWORTHY'S PLYMOUTH AND BRISTOL PORCELAIN

(By F. Severne Mackenna. F. Lewis, £5 5s.)

THE desirable tendency towards the publication of specialist books on English ceramics, each dealing with a particular factory or group of factories rather than with the subject as a whole, is continued with the publication of Dr. F. Severne Mackenna's volume on Cookworthy's Plymouth and Bristol Porcelain. The author is already well known to APOLLO readers as a writer on ceramics and in this volume he sheds fresh light on a somewhat obscure branch of ceramic history, and practical help is given to the average collector who, perhaps excusably,

is inclined to stress the acquisition and identification of new specimens to the neglect of the study of the factories whence they originated.

As a description of the productions of the Plymouth and Bristol factories this work is entitled to high praise; it is without extravagance or dogmatism, and it presents well-founded facts rather than futile and dangerous conjecture, facts which are authoritative in the light of modern discovery and research, and a great deal of incidental information is given regarding factories outside the real scope of the book.

With the notable exception of the late Mr. Frank Hurlbutt's book on Bristol porcelain, very little has been written of recent years on the subject of the true porcelain made at Plymouth and Bristol, where, alone of the early English potteries, successful attempts were made to rival the Oriental porcelain; attempts, moreover, to produce a porcelain which was similar in composition to the latter, rather than to evolve an artificial substitute such as was made at Bow, Chelsea, Worcester, and their minor contemporaries. The author has raised these two short-lived but nevertheless important factories from comparative obscurity to their rightful eminence, and in so doing has given their proprietor, William Cookworthy, that place with Frye, Wall, Turner, Duesbury, and the other pioneer makers of fine porcelain.

Limitation of space does not allow for discussion here of more than a few of the important conclusions which are drawn in the pages of the volume. Not least in importance is the light thrown on the manufacture of true porcelain in America at a time when no porcelain of any kind had been made in this country. Dr. Mackenna has painstakingly investigated a theory which has previously been little more than a legend, and puts forward documentary evidence to prove his case. One is tempted to echo the late Mr. Hurlbutt's question, "Where are these early pieces of American porcelain?" Among misconceptions which the author goes far to clarify is the misleading nomenclature of "Plymouth" and "Bristol," which, as he points out, has hitherto proved so mystifying when appearance and mark have seemed to be incompatible. The suggested names of "Cookworthy (Plymouth or Bristol)" and "Champion's (later) Bristol" are clearly shown to be more logical and scientific. One hopes also that the author's plea, in his chapter on bodies and glazes, for a correct division of porcelain into the true and the artificial rather than the "hard" and the "soft" may not prove to be yet another voice in the wilderness, since many so-called "soft" pastes are more resistant to the file of the vandal than their "hard" paste relations. Yet again, who was Tebo, what is the reason for the scarcity of Cookworthy plates, what is the true significance of the X mark? These, and many other matters, are fully dealt with in the hundred-odd pages of text which comprise the volume.

Domestic wares, which form the bulk of specimens within the reach of the average collector, are exhaustively discussed, and practical aid is given by the descriptions of the characteristics of the various domestic shapes. A chapter is included dealing with reproductions, and should help beginner and expert alike to avoid the pitfalls which await both. The collector of English true porcelain is especially liable to be deceived by Continental forgeries, which are also made of true porcelain.

Dr. Mackenna succeeds in proving the excellence of Cookworthy's porcelain and need fear no quarrel with the lovers of artificial or frit paste wares. It has always been true that a lover of the one fails properly to understand or to appreciate the attractions of the other. Indeed, the two are so different in their very nature that true comparison is impossible. Each has its own beauty, its own individual attraction, if only by reason of its composition and the consequent reaction of glaze and the decoration upon it. Individual taste and preference must inevitably have the last word.

Illustrations constitute an invaluable and important feature of any book on ceramics, and Dr. Mackenna's book has nine full-page colour plates and ninety-four plates in monotone.

Finally, photographs of marks, a chronology for those who like their dates properly arranged, a bibliography, and a comprehensive index, complete a beautifully produced volume which is an important contribution to modern ceramic literature.

ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

ANSWERS TO CORRESPONDENTS

ANSWERS TO CORRESPONDENTS

Coloured Sketch of Coat of Arms. The attractive sketch in colour is of the coat of arms of the family of Hart of Boston, Co. Lincoln, impaling the arms of the family of Crompton of Driffield, Yorkshire. On the dexter side is the Hart arms, which are: Argent, three lozenges azure, each charged with an escallop or; and on the sinister side is the coat of the family of Crompton, which is: Gules, a fesse wavy between three lions rampant or. The crest is of the Hart family, and is: A stag's head erased, with a branch in the mouth. The motto is also the Hart family motto, and is: Vincit amor patriae. This family traces back to a Christopher Hart who was living in Boston about 1634. He later lived at Tattershall, and died there in 1639, leaving two sons, Theophilus and Samuel. The elder son, Theophilus, married Hannah, younger daughter of Nehemiah Rawson of Birkwood Hall in Revesby; their son, Rawson Hart, described of Grantham and of Tumby Woodside, entered at Gray's Inn, 1675, and married Arabella, the daughter of Sir Thomas Hesilrigge, Bart., of Noseley, Co. Leicester, and was buried at Grantham 1711. He left three sons, Rawson named after him, who died unmarried in 1732, aged 46, and who also is buried at Grantham; Fenwick Hart, who was born in 1698, but of whom nothing is recorded in the pedigree from which these notes have been made; and Robert Hart, who is described as an officer in the Army, who was baptised at Grantham, 21st October, 1699.

Unfortunately, here we must leave the Hart family as this is all the information it has been possible to find at this stage.

The arms on the sinister side of the shield are those borne by the distinguished family of Crompton of Crompton, Lancashire, and by the Cromptons of Driffield, Yorkshire. This ancient family may be traced from the time of King John in an almost unbroken line to 1664 when the direct line ended in three co-heirs, severally the wives of Hamer, Nuthall, and Hide of Denton. To the last of these, Sir William Dugdale, then Garter King of Arms, allowed the arms proved by ancient seals: Gules, a fesse wavy, between three lions rampant or. Three distinct branches of Cromptons are referred to this parent line by heraldic evidence more or less direct, and the best authenticated of these branches is generally known as Crompton of Driffield, to which the arms of the parent line was successively allowed by Dethick about 1585, and by Dugdale in the Yorkshire Visitations in 1666. Of this family was Thomas Crompton, Auditor of the Exchequer to Queen Elizabeth. From this, and from family connections, he was enabled to establish a Crown agency of almost unprecedented extent. "Crompton's Buildings" in the Inner Temple formed his London residence. His country seats were Hounslow Priory, where he lies interred; Skerne Lordship, near Driffield; and Bennington Park, Herts. His son, Sir Thomas Crompton, who was knighted at Hanworth 1603, was slain by a robber, near Abbeville, leaving one daughter and heiress, Katherine, by his wife (sister of Henry, 1st Lord Falkland), who died in 1600, soon after her daughter's birth. Katherine Crompton brought her estates, in marriage, to Sir Thomas Lyttelton, with whom she suffered much for the Royal cause during the Civil War. They lie buried in Worcester Cathedral, where a fine monument was erected to their memory, and at the top of which is placed a shield with the arms of Lyttelton: Argent, a chevron between three escallops, sable, with the arms of Ulster in a canton, impaling those of Crompton. A mistake was made in the carving of the fesse of the Crompton coat. It was given as a fesse plain, and should have been "wavy," as in your painting sent for identification.

Cuff (Regent's Park). Your cup and saucer were made in Derby. In 1848, the Crown Derby Nottingham Road works closed, but a group of the employees pooled their resources, took models, moulds, etc., to the King Street works, and there carried on, using the old marks with an occasional "Locker, late Bloor," "Stevenson & Sharp," and "Stevenson & Hancock." In 1862, the old mark of Crown, crossed batons, dots and letter D was adopted; but with the addition of the letters S. & H. (Stevenson and Hancock) to mark the late date. This mark has been in use ever since, so it is impossible to date the piece exactly. The pattern is that known as "Rose Trellis," but I regret I am unable to tell you the names of potter or artist.

R.L.M. (Hull). The reference books give the name as John Goworth of Oxford and the date 1701.

M.E.M. (Westward Ho!). Messrs. Spink & Son inform us that the medal is a Pitt Club badge issued to members of the Newcastle-on-Tyne Pitt Club. After the death of William Pitt

the younger in 1806, a number of these clubs were set up in various parts of the country in order to perpetuate the principles of that statesman. The badge should be sent to Spink & Son for inspection and offer if you wish to sell.

M.L. (Leek). The crest on the silver jug was borne by a branch of the ancient family of Aeth, the main line of this family using "a demi-griffin, holding in its dexter claw a battle-axe" for their crest; whilst the crest in question which was "a wyvern's or dragon's head, charged with a crescent, and holding a battle-axe in its mouth" was adopted by the branch of the main family for difference. It is probable that Sir Thomas D'Aeth, who was created a baronet in 1716 and from whom the family of D'Aeth of Knowlton Court descends, was linked to the old family of Aeth. This is suggested not only by the name, but by the D'Aeth coat of arms which is: Sable, a griffin passant or, between three crescents argent; and the crest, which is also similar, is: a griffin's head couped or, in the mouth a trefoil slipped vert.

R.G. (Anslow). The objects look typical of comparatively modern copies of early cups; the Continental marks are not known, but the English mark punched underneath one of them is the Chester town mark: the three corn sheaves associated with the Chester lion, the Chester date letter for 1903, and the capital F, the foreign import mark to show that the goods are imported from abroad (it is not necessary to stamp plate of genuine antiquity when imported). Something over six months ago there was an announcement in the Continental papers that certain pictures from the Dresden Gemälde Galerie were on view in Moscow; whether the Murillo you enquire about is in Moscow is not known.

R.L.P. (Swansea). Your volume of Japanese woodcuts of birds is dated the 18th year of Meiji (1886). The volume is not known, but it does not seem to be of any great quality, interest or value.

(Ayot St. Lawrence.) James Tassie (1735-1799) worked on cameo reliefs similar to those of Josiah Wedgwood. There were several members of the family who took part in the business which was the making of medallions and miniatures in many kinds of materials, such as enamel, paste, plaster, etc. As the centre for these artists was Soho, it is probable that Tassie worked there. There is a specimen of Tassie's white paste cameos in the Victoria and Albert Museum in the Schreiber Collection. A more or less detailed account of his life and work can be found in the Forrer Dictionary of Medallists, and in the Catalogue of the Schreiber Collection, Victoria and Albert Museum. The former of the two references should be available. The latter could probably only be seen at the Victoria and Albert Museum, as copies are rare.

GAINSBOROUGH

Dear Sir,

I have a line engraving of the "Rural Lovers," illustrated in the March issue, bearing the inscription: "The Rural Lovers." "Les Amans Champêtres." F. Vivares Sculp. 1760. Engraved from a Picture of Mr. Thos. Gainsborough in possession of Mr. Pantou Beten, 3 feet 11½ wide, 2 feet 5½ high. No. 21. Published by F. Vivares. Aug. 4th, 1760.

There are minor differences in detail between the reproduction of the painting and my engraving.

Yours truly,

R. C. THOMPSON.

Stoke, Devonport. March, 1947.

CHINESE LOWESTOFT

Mr. Paulo Ferreira, of Lisbon, writes that in "the interesting article on 'Notes on the McCann Collection of Chinese Lowestoft' by Judith Hart Burling, the tureen reproduced on page 37 with the arms of Silveira was part of a dinner service belonging to Bernardo José Maria de Lorena e Silveira, 5th Count of the Sarzedas, who was in India from 1756 to 1818. The arms reproduced on the tureen are: *Silveiras* and *Tavoras*.

C.W.H. (Stockton-on-Tees). At a recent sale of antique Chinese bronzes I bought a Sage Riding on a Buffalo which was catalogued as the Kien Lung Dynasty. In my reading I cannot trace Kien Lung, therefore would you kindly tell me to what period it belongs, or do you think it was mis-spelt and should be Ch'ien Lung?

There are various ways of spelling the name of the Emperor of the Ch'ing dynasty (1644-1912) who reigned from 1736 to 1795. Ch'ien-lung is the most usual. It is the same with the pronunciation. Some say "Chin," others "Kin."

SALE ROOM PRICES

FEBRUARY 4 and 5. Buxshalls, Haywards Heath; 6 and 7, 14, at Hanover Square. Pictures, Furniture and Silver, etc. **KNIGHT, FRANK AND RUTLEY:** Old triptych in Limoges enamel, £12; French marqueteries bonheur du jour, £58; two oil paintings, Baptiste, £190; oak Welsh dresser, £38; picture by Munnings, 1902, £22; Sheraton table, £26; Dutch bureau, £38; Coalport dessert service, £37; pair Queen Anne walnut chairs, £100; Georgian sideboard, £85; XVIIIth century Chinese lacquered cabinet, £100; pair Italian torches, £75; four Adam arm-chairs, £120; Louis Seize writing table, £95; Queen Anne inlaid tallboy, £85; pair William and Mary elbow chairs, £120; Georgian writing desk, £100; barometer by Quare, £52; Regency dining table, £65; Chippendale break-front bookcase, £92; Louis Seize ormolu clock by Rodel, £75.

February 7 and 14. Pictures. **CHRISTIE'S:** The Rev. John Romney, the painter's only son, by his father, G. Romney, £336; Marriage by Registrar, W. Deny Sadler, £409; Reflections, W. Wontner, £178; two by W. Shayer, Sen., Gipsies and Woody Road Scene, £357; Flowers in Vases, Pieler, £199; Horseman Conversing with Peasants, P. Wouwerman, £199; Two Lovers, Boucher, £210; Interior of a Ballroom, H. Janssens, £315; Naval Engagement, Van de Velde, £336; View on the Grand Canal, Canaletto, £110; The Forge of Vulcan, J. H. Fragonard, £168; Boors Playing Bowls, Vinckeboons, £189.

February 19 and 20. Silver. **CHRISTIE'S:** From the Earl of Lonsdale's Collection: Table service engraved with the Lowther crest, 1802/21, £370; large old pattern table service, also engraved with the Lowther crest, £340; twelve three-pronged forks, 1751/2, £110; George II silver-gilt dessert service, £460; twenty-four dinner plates, Paul Storr, 1809, £400; forty-eight, Digby Scott, Benjamin Smith and William Fountain, £800; eighteen soup plates, Scott, Benjamin Smith and Storr, £100; six similar meat dishes, Paul Storr, £185, and four £150; pair oval two-handled soup tureens, covers and stands, John Bridge, 1824, £420; four oblong dishes, 1802, £320; pair oval soup tureens and covers, John Parker and Edward Wakelin, £220; four soup tureens, covers and liners, John Parker, £165; large vase on quatrefoil base flanked by dolphins and sea horses, £220; large vase of campana form, £170;

circular salver on four feet, Thomas Hannam and John Crouch, £200; The Shield of Achilles, by Philip Rundell, from the design of John Flaxman, £520; pair vase-shaped wine coolers and stands, Benjamin Smith, £390; four vase-shaped wine coolers, William Fountain, £380; twelve table candlesticks, Paul Storr, £350; large two-handled tray, Digby Scott and Benjamin Smith, £290.

February 21. Porcelain and Furniture, **SOtheby's:** Worcester scale blue dish, by O'Neale, Wall period, £100; a kidney dish by the same artist, £105; and still another one, £115; and a fluted one, £200; and a small one by the same, £135; the companion dish, £140; and still another one more elaborate,



PAIR OF FAMILLE ROSE PHOENIX. 15½ ins. high, which realised thirteen hundred and fifty guineas at the Duke of Kent's sale at Christie's on March 12th, and were purchased by Mr. Sydney L. Moss, of 81 Davies Street, Oxford Street, London, W.1

£350; walnut display cabinet, adjustable shelves, £270; Queen Anne narrow bureau cabinet of burr walnut and cross banded on bracket feet, £580; Queen Anne finely figured walnut bureau cabinet, £260; set of ten George III mahogany hoop back chairs, on square moulded legs, £170; pair Louis XVI satinwood cabinets, one fitted as a secretaire with leather-lined fall-front, 27 inches wide, £640; pair Stuart walnut elbow chairs, uprights crisply carved, £140; pair Georgian semi-circular folding tables, with French scroll feet, £110; Queen Anne walnut tallboy, bracket feet, £150; Georgian mahogany bureau bookcase, £260; Georgian three dumb waiter, £155; Sheraton satinwood china cabinet, £240; Sheraton satinwood secretaire bookcase, wonderfully fitted, £510; Regency mahogany sofa table, £115; Chippendale mahogany commode, serpentine front, £430; another Chippendale commode, on bracket feet, £105; Chippendale mahogany serpentine dressing chest, the top drawer divided into compartments, £160; another one but Georgian, £190; set of twelve Hepplewhite

chairs, fine colour, one armchair and eleven single; they were apparently made in the XVIIIth century for St. Luke's Hospital, £470; another set similar to the preceding, £430.

February 21. Modern Pictures, **CHRISTIE'S:** A Lane near Dorking, Birket Foster, £903; The Parting Kiss, Alma Tadema, £199; A Melody of Other Days, F. Fagerlin, 1877, £987; Portrait of Lady Mary Isabella, Duchess of Rutland, Reynolds, £1,207; four pictures by W. Shayer, Sen., Rest, £168; A Woodside Inn, £504; Gleaners, £273; Netley Abbey, £210; Sugar for Polly, G. Groegaert, £252; Old Cronies, M. Gaisser, £267; A Cardinal, G. Groegaert, £294.

THE ART OF JAPANING

—continued from page 99

Fig. VII is a smoker's charcoal burner—an old and singularly interesting specimen. Here again we have a pierced border, a background flecked with red flames, and flowers well painted in colours. In addition to its beauty of colour and form, this piece is of unusual interest, taking us back as it does to days before the lucifer match, the raised centre receptacle being designed to hold burning charcoal, whilst small tongs rested on the tray, and were used to apply pieces of the red-hot wood to the smoker's pipe.

The coffee-pot illustrated (Fig. VI) is a most decorative specimen, standing on a triangular tray with pierced upstanding edge. It is japanned in sealing-wax red, the cover and neck being surrounded by a band of Greek key pattern in black upon gold; a Chinese landscape and figure painting ornaments the front.

The interesting Georgian tea kettle and charcoal brazier (Fig. VIII) with its graceful shape, upstanding handle, and flattened spout is japanned upon tin, and is adorned with large flowers and foliage in gold and silver, shading to white. The kettle and brazier, when alight, were placed in a receptacle shaped like a coal scuttle, about eighteen inches high, designed to keep in the heat, and generally elaborately painted to match

the kettle. These receptacles are now rarely met with. They make charming coal or wood boxes if strengthened with a movable tin lining.

There exists to-day but a limited number of really fine specimens of japanned ware, and these command good prices. Smaller pieces, of which there are many examples, and upon which the colours are less brilliant, are cheaper. They may be bought from various antique dealers in London, and, I presume, in America.

In conclusion, let me repeat that very little is known of the old japanning industry. The ground colours were black, black and flame, orange, canary, grey, brown, deep crimson, and gold. The chief difference to be noted between modern japanned ware and that of older date is the delightfully mellowed colouring of the old and the shiny brightness of the new. In this, as in other old arts, it is "atmosphere" which tells!—a subtle distinction, difficult to express in words; a sense which is felt by the true collector, and without which he would frequently and inevitably come to grief.

There is a type of japanned ware which should not be confused with that here described; namely the stencilled tin ware, used extensively at one time for trays, tea caddies, and various other receptacles. This, at best, is to be looked upon as nothing more than a poor relation of the rich and aristocratic japanned ware whose production was described to Lady Walpole as a "polite accomplishment."

CURRENT SHOWS AND COMMENTS BY PERSPEX

RECHERCHE DU TEMPS PERDU

TO Mr. Leigh Ashton and his colleagues at the Victoria and Albert Museum a slight smell of trade, the aftermath of that all-too-successful "Britain Can Make It" Exhibition, may still hang over the precincts of the building wherein the moneychangers violated the temple of art. For their purification no more potent incense could have been chosen than the beauty of the French Tapestries which now are there for our delight. It is one of those exhibitions which make the heart rejoice. Instead of the tantalising unbuyable products of this efficient age, whose stream of sanitary fittings, refrigerators, cookers, heaters, clothes and other goods flows consistently from where they are needed to where they are superfluous, we can for an hour contemplate the lovely craftwork of a gracious past. *A la recherche du temps perdu*. Where mannequins made of plastics derived from coal tar, flaunted evening gowns destined for the Argentine, "La Dame a la Licorne" toys exquisitely with her unicorn; where sports goods angled for dollars from the playboys of the western world, vast tapestries from Les Gobelins factory bring back the gold of the court of the Sun King; where the manifold gadgets proclaimed our almost insane passion for sanitation the lady from "La Vie Seigneuriale" takes her bath attended by five servants of either sex in a garden of flowers and birds. Our beloved V. and A. has become an escapist's paradise, a perfect ivory tower.

A connoisseur friend of mine, a devotee of pure creative art, wondered whether in this magnificence of craftwork there were really a substitute for the art of painting. I, too, had gone to the exhibition in some such doubt. One's memories of tapestries and their showing, even of the best of them, is of dark rooms in ancient provincial museums or yet darker rooms in churches and chateaux. There they have hung too frequently in isolated detachment from their kind, redolent less of the gracious past than of sheer fustiness. Gradually our minds have connected the abstract idea of tapestry with a kind of outsize dinginess. It is not the least part of the triumph of the current exhibition that it has removed all this. The Museum authorities and the Arts Council of Great Britain under whose aegis the tapestries were brought to Britain have displayed the works magnificently. Whatever association with the idea tapestry your mind may have when you pass the ingoing turnstile at South Kensington, when you leave it will be with an impression of grace and light. Each of the great sets of tapestries—the XIVth century "Apocalypse" from Angers; the XVth century "St. Stephen" series from the Cluny Museum, or those of "The Noble Life"; the seventeen enormous works from Rheims Cathedral telling the story of "The Life of the Virgin" and dating from the XVth century; the Louis XIV and Louis XV sets from the Gobelins, Beauvais and Aubusson; and the modern

tapestries designed by some of the finest artists in contemporary France and created in many instances during the occupation—each of these has a whole gallery for its display. At the heart of the exhibition "The Lady of the Unicorn" glows unforgettably in her rose-lit chamber.

One is thus enabled to see tapestry as never before, and in a historical sequence and juxtaposition only equalled when these same works were shown in Paris last year. The thrill has to be experienced to be believed.

Still the voice of the pure-aesthete doubter persists: can any

art so linked to a complex and limiting craft compare with that of the painter? The answer surely is that—little as it may cramp the free expression of some exponents in the ultra-modern schools of painting—all art involves a craft. It is not the least part of the charm of these works that the succeeding periods of French painting are reflected in the woven strands of wool and silk. From the quaintness of mediaeval Gothic, through Renaissance classicism and on to naturalism, and then beyond to the stylisation of modern times; from the designs of the anonymous ecclesiastical artists, through many of the well-known names—Vouet, Le Brun, Oudry, Boucher, and others—on to such moderns as Dufy, Lurçat, or Maurice Savin: the story of French art is here as well as French history and the reflection of social life.

Inevitably we are interested in the actual craftwork also. We may note for the chastening of our modern spirits that where "The Lady of the Unicorn" series have been repaired, during last century, along the worn lower edges, the threads are flat and lifeless and the colour has sadly faded compared to the original which dates from the early XVth century. We may gratify our curiosity as to how tapestry is made from the designer's cartoon by watching the two exponents at work in high-warp

and low-warp looms. But we are inevitably concerned with pure design as well as with its expression in handicraft. If we add to these interests the reflection of French social life and thought; the studies of flowers, trees, animals; the record of French costume; and the story of French art patronage, we shall realise something of our intellectual as well as our aesthetic debt to the French Government for loaning these priceless things, to the Arts Council for organising their coming, and to the Victoria and Albert for housing them. It is significant that the Minister of Education presided at the opening ceremony, that the French Ambassador and Mr. Leigh Ashton spoke, and that Mrs. Dalton performed the ceremony. The occasion is not only an aspect of the *entente cordiale* between the two countries but of that between beauty and learning; and that between pure art and craft.

Not the least fascinating aspect of the exhibition is the success of certain, if not all, of the modern designs. One design by



"THE PASSION OF THE INANIMATE"

By JOHN ARMSTRONG.

From the Exhibition at the Lefevre Galleries.

PERSPEX's choice for the Picture of the Month

Jean Lurçat, "Hommage aux Dames et aux Licornes," was particularly beautiful. Many of the others went awry in their restlessness and stridency, but that is the inevitable note of all art in our restless and strident age, and as these were largely created at Aubusson during the war years we would hardly expect serenity.

It seems a far step from this historic exhibition of tapestries to the challenging show at the London Gallery in Brook Street, but the very title of this modernist exhibition reveals that here, too, we are dealing with *temps perdu*. "The Cubist Spirit in its Time": it belongs confessedly to the past.

"Although remnants of the Cubist manner continue to be standard ingredients of various pictorial recipes, the Cubist enterprise came to an end in the early twenties, and its revolutionary spirit passed to the Surrealists."

The quotation is from the "London Gallery Express," which is a little eight-page news-sheet containing the catalogue. (May I, *en passant*, suggest that this "occasional news-sheet" should be decently designed typographically so as to express the spirit of the enterprise. Those who deal in beauty should apply it to these details, for we have a tradition of fine printing to maintain.)

It is Picasso's exhibition. Both in quantity and in quality his work leads all the rest. It is not—happily, from my point of view—the Picasso of the war and post-war period, but the artist who led this movement of the analysis of form and led it to its final logic of form resynthesized. That after this he allowed himself to be emotionally moved by the cruelty and brutality of the struggle for power into a violence of protest which turned his art sour speaks well for his humanity, but served his painting badly. Even if an artist regards his fellow-creatures as though they were a bad smell, he need not give them three nostrils.

Knowing that a good number of the works at the London Gallery were by him, and knowing also the typical products of his recent period not only from a memory of the exhibition last year at South Kensington but from an excellently produced monograph which has just been published,¹ I went to the London Gallery slightly in the mood porcupine—on the defensive and with quill bristling for attack. I stayed to admire.

The exhibition catalogue is arranged chronologically so that one can watch the development of the whole movement from 1908 to the time when it was spent twenty years after. A large charcoal drawing, "Tete," by Picasso, dated 1908, shows the trend but is still a simplification of the natural forms. The following year has four Picasso works, two oils, a water-colour and a bronze, each of which is Cubism at its best. The "Femme au Chignon" and the "Buste de Femme" are among the best things he has done. If there is anything wrong with such work it is that it is over-intellectualised. There is nothing facile or slipshod about it. To me this sense of thoughtfulness and craftsmanship is essential to a work of art. I know there are sensitive souls who can become dithyrambic about half a dozen lines of dirty paint straddling haphazard across a canvas, and who look pityingly from their aesthetic heights upon those of us who cannot breathe the rarified air wherein such symbols operate significantly. I know that, pressed to express their rapture in the mundane language of the vulgar world, they claim it as "interesting" or even as "dynamic." In my modesty and almost morbid belief in tolerance I admit they might be right; but for me this sort of thing is a kind of infantile paralysis in art.

I want evidence of a brain and a hand. That is why I found these non-representational Picasso works satisfying. The artist was so surely concerned with one phase of reality and had so determinedly sought and expressed it, he was so certainly a craftsman with draughtsmanship and colour under disciplined control, that one accepted his new vision. His creation of a world of his own within the limits of his medium was so true to its own innate laws that one did not make any cross-references with the world outside his frame. Nothing was violated.

All this is true of practically all the work by Picasso in this exhibition. It is not of equal merit—no artist's work is, unless it has no merit at all—but it is all searching for this particular truth about underlying form which interested him at that time.

If this may be claimed for the master, what of the other pioneers of the movement? Wyndham Lewis, the British thinker whose research compares with that of the Spaniard though his technical achievement fell far short, is scarcely represented at the London Gallery. Braque, Juan Gris, and Fernand Leger are well shown, and their work reveals the sterility which was the seed of death lying in this exotic growth of Cubism. Perhaps the clue lies in the passion for guitars which stirred art in those days and still echoes through the galleries. One witty

artist claimed that his individual contribution to art was that he had never painted a guitar. I did not count the number of guitars and violins at Brook Street, but considering the possibilities of painting shoes and ships and sealing wax and cabbages and kings and other impedimenta of this planet they are out of all proportion. It may be that a guitar possesses something of the luscious curvature of a guitariste but is easier to draw. *Nature Morte* spread like a blight, and the emphasis which in Picasso was on *Nature* soon transferred itself to the *morte*. This art of Cubism was thus still-born, or at least died in extreme infancy. From living women it passed to dead guitars; and in the potent modern idiom the guitars "won't play."

When Cubism arrived at its ultimate logic and its last analysis, becoming pure form, the end was in sight. The pieces became more and more disintegrated, and we ceased to respond.

If you would trace this phase of painting back to its beginnings before Picasso it may be found in a delightful Cezanne water-colour showing in an exhibition of British and French Paintings at the Adams Gallery. "The Mill" was shown last year at the Tate Gallery. It is an exquisite thing of broken forms. Cezanne, who marred so much of his work with his strange clumsiness, is here all lightness and grace, tenderness and quietude. One hand stretches back to the Impressionist concern with light and its reflection from surface to surface, but the other reaches out for that other fundamental which Cezanne brought so deliberately back to art: the emphasis of form for its own sake to the verge of abstraction. This lovely water-colour hovers on the borderline between the purely visual and the intellectual. The earliest Picassos at the London Gallery may stand on that same borderline, but they face towards the abstractly intellectual; and the works of his followers pursue this to the dead end.

I felt I had strayed into that dead end in the work of William Crosbie, the young Scottish artist exhibiting at the Lefevre Gallery. James Bridie has contributed an enthusiastic foreword to the catalogue assuring us that Mr. Crosbie derives from nobody, is entirely incalculable, has produced this kind of work entirely during the past eighteen months and will probably be doing something quite different in 1948. It would be unkind to say we hope so. This kind of work tends to become mere jig-saw of odd shapes and colours, with none of that reverence for nature and the laws behind nature which governs the work of fine painters whether they are traditionalists or moderns. The craftsmanship of brain and hand did not appear, and I had only an impression of a young man in a hurry who had received too much slightly clannish encouragement in Glasgow where he has exhibited for six years running. He will, I hope, forgive the asstringency of this note: a touch of vinegar to add to the Scottish unction.

As compensation at the Lefevre I found an exhibition of recent work of John Armstrong. " . . . its revolutionary spirit passed to the Surrealists," said our London Gallery catalogue. Would John Armstrong call himself a surrealist? It does not matter: an artist is not to be confined by a label. His world is a world of fantasy, a landscape of the mind. His art, too, is incalculable, and what he will do to-morrow is almost certain to be different from his present preoccupation. But whatever he does is governed by the mind of a poet and executed by the hand of a craftsman. His command of the tempera medium which he has made his own gives deep satisfaction. His present mood builds dream landscapes of lunar solitude wherein trees are presented by single leaves, or feathers poised on their quills and moved by an eerie inner life of their own. Sometimes arched buildings, coldly classic, rise from the arid earth. Sometimes ghostlike figures have their habitation there. Whatever the subject or the symbol—earth or sky, mountain, leaf, feather, building or rare human, it is projected with beauty and power. John Armstrong's pictures are poems in the modern manner. Their dream fiction is stranger than truth, but they remain true. They belong to no time nor place, but to the eternity of the dreaming mind.

One postscript upon the work of an artist who *does* belong very definitely to *temps perdu*: There is at Spink's Gallery an exhibition of the coloured chalk drawings with which Keene enlivened his evenings as guest at the home of his friends the Barratts. Keene's humour was both Gargantuan and Victorian; his mind was both innocent and sophisticated; but his eye and his hand that served it never failed. These score or so of drawings evoke the man and his period: a man who almost refused to take his art seriously, and an age before art nearly died of its own earnest contemplation of its own functions.

¹ *Picasso, the Recent Years*. By Harriet and Sidney Janis. (Doubleday.)

ENGLISH NEEDLEWORKS IN THE LADY LEVER ART GALLERY—PART I

BY A. CARLYLE TAIT

HOUSEHOLD embroidery will revive as soon as the materials are released, the soft wools and lustrous silks accompanied by synthetics we have never handled before. Many young women and men have picked up the idea during the war years; now they are eager to explore that world of fresh shapes and colours to which the needle is the slender key. It will mean a fresh start. Indeed, we want to get away from what was called art needlework and still further from the "very modern" rubbish produced by a set of people who took "anything goes" for their motto and reflected only the heart-sickness of the modern world. Most of that affectation has gone. War's ugliness and destructiveness has made many hungry for beauty,

in blue, green or red, with the features in yellow. It was made as a long decorative frieze for use on festival days in the Cathedral, 19½ inches deep and long enough to go entirely around the old Norman nave, 230½ feet.

England can claim priority of place for her fine needlework of the XIIIth and XIVth centuries, the *opus anglicanum*. The Sion Cope in the Victoria and Albert Museum is a good example; the main portion was made at the end of the XIIIth century, and the attached orphrey, which bears the arms of several families in the neighbourhood of Coventry, is probably a few years later. England may also be proud of the embroidered book-covers produced here during the XVIth and XVIIth centuries. Possibly



ELIZABETHAN BEDSTEAD VALANCES, c. 1575.
Fig. I (top). Coronation of Athaliah.

Fig. II (below). Coronation of Joash.

ready to produce beauty for themselves if they only have the chance. The work of our ancestry naturally comes up for re-examination: not for copying, but on its merits as fit for its purpose and giving pleasure in its own day.

Embroidery is as old as any of the arts. As early as Anglo-Saxon times English work was praised for its beauty and richness. In the Library of Durham Cathedral are a maniple and other pieces from the tomb of St. Cuthbert, not later than the year 916. These are illustrated and described by Mary Symonds in *Needlework Through the Ages*, 1928, Plate XXIV, and they show consummate skill in handling gold thread and rich silks; spaces are left upon the gold ground, in a specially fine weaving, upon which the coloured figures and lettering were embroidered. The use of gold, at times lavishly, was characteristic of much early needlework of the finest kind. William of Poitiers, the chaplain of the Conqueror, says that the Normans took back with them from England needlework of such splendour that anything hitherto seen in Normandy or France looked mean by comparison. The most famous of all needleworks, the Bayeux "Tapestry," may show what the Normans themselves could do under this new inspiration. It is done in coloured wools on coarse homespun linen now brown with age, mainly in coloured outline stitches filled in with laid work. Faces and hands are merely outlined

these did not originate with us, but there are more of English origin than any other country can show. It so happens that one of the finest is also the oldest, the Felbrigg Psalter in the British Museum worked by Anne de Felbrigg, a Suffolk nun, in the second half of the XIVth century. Upon a groundwork of gold thread in zigzag diaper the designs are worked in bright silks upon linen. The favourite material was a rich velvet, and where gold thread is used it was often in raised leafwork designs which may well have suggested the "stump-work" of the Stuart period.

From the days of Queen Elizabeth onwards there is an unbroken tradition of needlework produced in the homes of the people, divided into four clearly marked periods. The Elizabethan and Stuart, briefly considered here, and the Queen Anne and Georgian, left for a later occasion. All the examples illustrated are in the Lady Lever Art Gallery at Port Sunlight, Cheshire.

Although within easy reach of Birkenhead and Liverpool, the important collections exhibited in the thirty rooms of the Gallery are not so well known as they should be. Most of the older embroideries are displayed in a panelled room dated 1571. Figs. I and II show two of three oblong panels there; this pair are of about the same date as the room; they were worked in Scotland as bed valances. All three are illustrated in L. F. Salzman's *England in Tudor Times*, 1926. The difference in

nationality is unimportant, and at that time in all European countries costume was sumptuous. The designs seem to be entirely original; they show French influence. A number of panels similar in style can be traced. The Earl of Morton had a set of three, which he lent to an important Scottish Historical Exhibition at Edinburgh in 1856; this set afterwards came into the possession of Lord Glentanar. At the same exhibition Mr. Robert Scott-Moncreiff lent a screen with needlework panels of incidents in the history of Rehoboam and Jereboam. Lord Forbes lent a set of three to the Lansdowne House exhibition of 1929, which are illustrated in the quarto catalogue of that exhibition. Each panel depicts some episode associated with the classical legends of Diana, but all the figures wear the magnificent Court costume of the period. Mr. and Mrs. King, of Lake of Menteith, possess yet another set of panels in the same style.

The subjects of this pair of panels are the coronations, respectively, of Athaliah and Joash, from II Kings, xi, and II Chronicles, xxii and xxiii, worked on canvas with fine silk and wool in tent, cross and raised stitches.

In the first panel, the baby Joash, in a long-skirted dress, stands between his rescuers, his aunt Jehosheba and his nurse; behind them, his brothers are being slain with the sword by order of his grandmother, Athaliah, who thus clears the way to the throne of Judah. The centre of the panel shows her seated there, her dictatorial hand checking a strutting courtier; to the right a halbardier bars the way against a lady who seeks audience.

The companion panel begins with Athaliah herself, her train upheld by two ladies-in-waiting, aghast at seeing Joash enthroned; her approach is denied by a courtier in a costume figured with large floral sprays. On the right of the throne stands Jehoida the priest, who had kept Joash in concealment for six years, with a trumpeter and a courtier advancing to pay homage to his new sovereign. Further to the right lies Athaliah, about to be slain by a swordsman, exactly as she had served the elder brothers of Joash. The work deserves high praise for its dramatic action, richness of detail and fine execution. Both panels are of the same size, 20 inches by 74; doubtless there was a third to complete the set.

The other panel illustrated by L. F. Salzman has also been a bed valance and again the setting is a formal garden, but here treated more decoratively, with crowded detail, worked in coloured wool only, in tent stitch, with the story of Susannah, from the Apocrypha. It is English and the costumes indicate the last decade of the XVIIth century; it measures 16½ inches by 80. Susannah is seen richly clad, seated beside an elaborate fountain on the border of a sheet of ornamental water; beyond it, hidden from her by a pleached alley, the two old men point excitedly towards her. This panel had been an heirloom in an old U.S.A. family, brought with them when they settled there in the XVIIth century. It is interesting to find so characteristic a piece back again at home, permanently.

An oak "four-poster" in a corner of the room has a contemporary coverlet, circa 1630, worked with flowers from an old herbal, in colours still astonishingly bright; on the front are a delightful series of small figures, including a farmer battling with a lion, possibly intended for Samson. The silk groundwork is pieced together from ladies' dresses, circa 1590; our ancestors seldom wasted good old material.

On a large gate-leg table, circa 1630, is one of the oblong beadwork baskets made in the second half of the century, on a framework of iron wire, to contain marriage or christening gifts.

A "withdraw" table of about the same date supports a large flat showcase with broad tortoiseshell borders containing some of the smaller pieces in the collection. There are others, including a pair of lady's shoes, circa 1600, and an embroidered cap a few years later, purses, etc., not at present on view. But here are shown four pairs of gloves ranging in date from circa 1630 to 1720, books dated 1632 and 1636 with contemporary white satin covers worked in metal thread, and a dainty oval trinket box. In the centre are three pieces of historic interest: a small oblong clothes-brush, its back worked in silk arabesques; an unframed oblong panel with conventional floral designs in silk and metal thread, believed to have been a muff-cover; and a square pincushion, originally trimmed with seed pearls. All are said to have been the work of Mary Queen of Scots during the earlier part of her captivity in England. On the pincushion she stands wearing a widow's hood, the heraldic Rose of England to her



Fig. III. STUART MIRROR FRAME, c. 1670.
The four continents

right, the Scottish thistle behind her. Surely, intimate things like these must have been the work of her own hands. Elizabeth would soon hear all about the pincushion with her Tudor Rose on it, and would never forget. The latter two pieces were in the Edinburgh exhibition in 1856 and they still bear the labels then sewn on by Lady Campbell of Kilbride, descended from a family loyal to the memory of the tragic Queen. Most Scotsfolk honour her, with their other two great historic characters, Montrose and Bonnie Prince Charlie, not for what they did, but for what they would have done, had Scotland supported them. Of Mary let it at least be recorded that she induced her Parliament to pass an enactment of religious toleration a century before men could bring themselves to discuss such a thing reasonably.

Hitherto we have been glancing at adult needlework, but most of the Stuart examples in the Gallery were worked by girls in their early 'teens. They would start when quite young—six to eight is a usual age—sewing a long sampler, 6 to 7 inches wide but from 15 to 36 inches or more in length, in a series of banded designs, often introducing drawn-thread or cut work. Many would go on to embroider a series of panels for the top, sides and small drawers of a casket, which would be made for them by a cabinet-maker. There are three complete cabinets in the Gallery and a number of casket-panels now framed as pictures. Many of these have the raised decoration now known as "stump-work" produced by the use of pieces of stamped cardboard or minutely carved wood, which could be bought readily for the purpose. There is an example of this in the room, a small picture originally worked in bullion thread, representing a cavalier and lady; the thread is now of a dark metallic green shade, and the pink satin which covered the faces has worn away, revealing the tiny wooden masks beneath. This panel picture was an heirloom in the family of Edward Washington, of Kingston-on-Thames, and it bears an old label stating that it was

ENGLISH NEEDLEWORKS

worked by the great-great-grandmother of George Washington.

Fig. III shows one of the numerous mirrors in the collection, with a small glass in wide embroidered borders, generally with a tortoiseshell edging. In this instance, as in some others, the design includes a small oval panel of earlier date worked in fine tent stitch (*petit point*) depicting a landscape with a boatman and other figures. In the corners are figures representing Africa, America, Europe (with Bible) and Asia (with censer). There are animals in pairs, the lion and leopard, so often seen in Stuart panel pictures, and the horse and camel, possibly also emblems of the continents. The mirror, which can be dated *circa* 1675, measures 27½ by 19 inches. It is more usual to see the manor house or chateau at the top, in centre; its place on this mirror is below; that position is usually occupied by a fishpool with rockwork around it. The sides generally show full-length figures

Nevinson in "Peter Stent and John Overton, Publishers of Embroidery Designs," in *APOLLO*, Vol. 24, pp. 279-283 (Nov., 1936). He names "Pharaoh drowned in the Red Sea" but had not seen an example. One is illustrated in Fig. IV, a panel picture known to have been the work of a young woman of the West Country, Dameris Pearse, born at Dunsford, Devon, in 1659, and for long a resident at Ermington, where she died twenty years later, after an illness lasting four years. An eloquent funeral sermon which was thought worth printing gives the information that during this illness "she privately earned some small matters of money with her needle" which she spent on the purchase of godly books. A copy of the little book was bought with the panel. It is a most entertaining panorama, and examination of the back of the picture shows that the waves were once of a vivid red. A mermaid is introduced, always a favourite detail;



Fig. IV. STUART OBLONG PANEL PICTURE, c. 1670.
Pharaoh drowning in the Red Sea

of King Charles II and his Queen under canopies. Royalties, indeed, are the favourite subject. Sometimes one can distinguish a group representing Esther and Ahasuerus from the more usual Solomon and the Queen of Sheba. Other panels show Old Testament subjects, the virtues, the seasons or a gentleman and lady in the costume of the period. One panel depicting Diana and Actaeon, with neatly executed nude figures, is remarkable for its use of carefully curled hair on their heads—a XVIIIth century "perm." These panels all had a purpose similar to the long samplers, namely, to display as many as possible of the different stitches the girl who worked them could produce. Their charm is quaintness, rather than beauty, though an amazing minuteness of detail is often found; this must have meant the use of powerful spectacles. Mrs. Theresa Macquoid found a reference in Sir Henry Slingsby's diary of 1631: "Ffor 6 paire of spectacles to give away amongst my daughters."

There has been little change in the stitches used, and many good books give aid to the modern needleworker. One is Mary Hogarth's *Modern Embroidery* (*Studio*, 1933) with a colour-plate of a panel, *The Blue Bird*, fully analysed, very much in Stuart style. The sources of design have been covered by Mr. J. L.

sometimes she even is seen in the fishpool. To the left are the Children of Israel with their baggage, and above them stands Moses under an oak tree, directing the catastrophe.

The period during which the cheaper books of designs appeared, 1662-1690, represents the heyday of these panel pictures. Among the hundreds I have seen, only one, depicting an orange tree, commemorated Dutch William. The Stuart needlework picture gives way to another style after the fall of their royal house.

Part II of Chinese Ceramic Art by V. Rienaecker has unavoidably to be held over.

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EARLY ENGRAVED GLASS—PART II

BY E. M. ELVILLE

IN a previous article on this subject (APOLLO, April, 1947), the present writer classified engraved glasses into three distinct classes; where the work is executed (a) by the wheel, (b) with the diamond, and (c) with hydrofluoric acid. The first style of engraving was then discussed and there now remains to be considered work executed by the diamond and by the use of acid.

There is plenty of evidence to show that engraving by scratching with a diamond or some hard substance such as flint upon the surface of glass was practised in early Christian times. Flowers, fruit and religious subjects were usually inscribed in outline, shadows being indicated by cross strokes.

Another method practised by the Romans was to form a design by a number of tiny points drilled into the glass. The effect is somewhat like the famous Dutch stippling of the XVIIIth century where the designs are formed by countless dots made by impressing a diamond point upon the glass surface.

Diamond engraving, therefore, can at once be classified into linear engraving, made up of a number of scratched lines, and stippling, in which the design is formed by dots.

It was not until the early part of the XVIth century, however, when the influence of the classical revival had already begun to make itself felt in every branch of art, that the decoration of glass by engraving was revived by the Venetians. An early reference is shown by the quotation from Johannes Mathesius, a Bohemian priest, who wrote on the practice of glassmaking in 1562: ". . . nowadays all sorts of festooning and handsome lines are drawn on the nice and bright Venetian glasses."

Although it would appear that diamond engraving was a Venetian revival, there are writers who claim the honour for Nuremberg and some for Antwerp, but there is so much similarity of style shown in specimens engraved from the various glassmaking centres of Europe as to suggest that the Venetian influence persisted up to the end of the XVIth century. After that the craftsmen in various countries began to develop decorative styles of their own and to bring their national character into the work.

The earliest dated German specimen is 1570, that of the Low Countries 1595, and the earliest English specimens are dated 1577, 1580 and 1581. The English specimen dated 1581 is shown in Fig. I, and is a goblet about 8½ inches in height, slightly tinted green, with a hollow knob. The upper section of the bowl is diamond engraved with a stag, a unicorn and two hounds, each separated by a tree; the lower part is divided into three panels, "John . . . Jone," in one, "Dier 1581"



Fig. I. A RARE ENGLISH GOBLET made by Jacob Verzelini in 1581 and engraved with the diamond

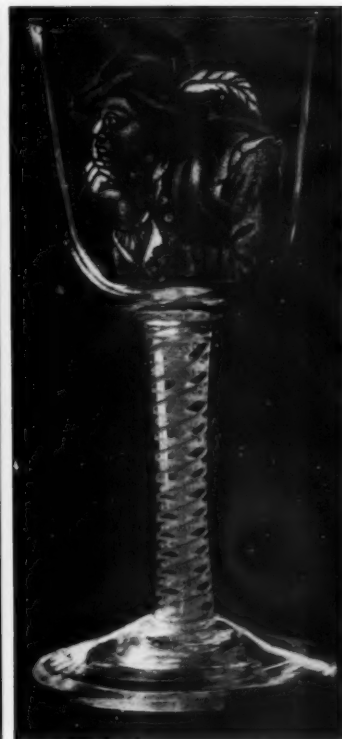


Fig. II. A GLASS, probably of English manufacture, engraved with the diamond in stippled effect by the Dutch artist Hoolaart, circa 1775. Note the high lights and deep shadows

in the second and the Royal Arms (Queen Elizabeth) in the third. It is thought that the goblet was made in London by Jacob Verzelini in 1581 and engraved by Anthony de Lisley. It is one of the few remaining specimens of its kind in existence and is in the Wilfred Buckley Collection at the Victoria and Albert Museum.

There is no doubt that the art of engraving with the diamond developed much more rapidly in Holland than in any other centre and the art was maintained well into the XIXth century. In most other countries, however, this particular style of decoration rapidly gave pride of place to other methods which were then being developed. In Bohemia and Silesia, the technique of wheel engraving introduced by Lehmann and developed later by the Schwanhardt school, enjoyed more popularity than diamond engraving, whereas in Southern Germany enamelled decoration was preferred. The Venetians, on the other hand, sought to decorate their slender glasses by moulding them into any fanciful shapes that occurred in the imagination of the workmen. In England, up to the first half of the XVIIIth century, the tendency had been to avoid decoration of any sort and

EARLY ENGRAVED GLASS

to rely on form and the inherent properties of the glass itself.

In Holland, however, it was entirely different. Engraving with the diamond became a fashionable pastime among those cultured in the arts. For example, Roemer Visscher, a wealthy merchant of Amsterdam and an excellent poet, formed with his three accomplished daughters, Anna, Gertrude and Maria Tesselschade, a literary circle at Muiden, near Amsterdam, about the beginning of the XVIIth century. Vondel, the poet, and Hooft, the historian, belonged to the circle, which had important results in developing literature and the arts in Holland. The Rijks Museum at Amsterdam, which contains a very fine collection of diamond-engraved glass, possesses some exquisitely engraved specimens of the work of the Visscher family.

The glasses used by the artists which formed this and other groups were usually roemers of green metal and thin soda-lime glasses of varied forms, although tall flutes, goblets, chalices with covers, and coloured and colourless decanters were also chosen for this artistic work. They were usually single specimens and were often signed and dated. It has been suggested that they were destined as presents and were not produced with any idea of pecuniary gain.

Beyond doubt the work of Anna Roemer has not been surpassed. It shows the complete mastery of the method of using the diamond in its decision, its expressiveness and its greatest possible transparency. Although the method of stippling is usually associated with the later work of Wolff, Anna Roemer certainly made use of this method in some of her work.

Dutch engraving of this period is characterised by its light transparent nature. Heaviness of any sort was avoided, cross linear work only being used for the high lights of the design.

In the second half of the century, however, the style changed, due no doubt to the influence of wheel engraving which had attained high artistic merit in Bohemia and Silesia. The engravers endeavoured to imitate with the diamond the light and shade so effectively produced by the wheel. This was accomplished by filling the bare spaces in the design by narrowly-joined cross strokes at various angles.

At the end of the XVIIth century the diamond engravers were further discouraged by the introduction from England of the new "glass of lead" which very quickly replaced the soda-lime glass and which the wheel engravers found even more suitable to give expression to their talents. It is probable that diamond engraving would have at that time been supplanted altogether had not the methods then being developed by the engravers of copper plates for printing been adapted to glass.

Thus in the second half of the XVIIIth century stippling on glass became a vogue which lasted well into the XIXth century. Stippling, as has been noted, is the method of forming the design by a countless number

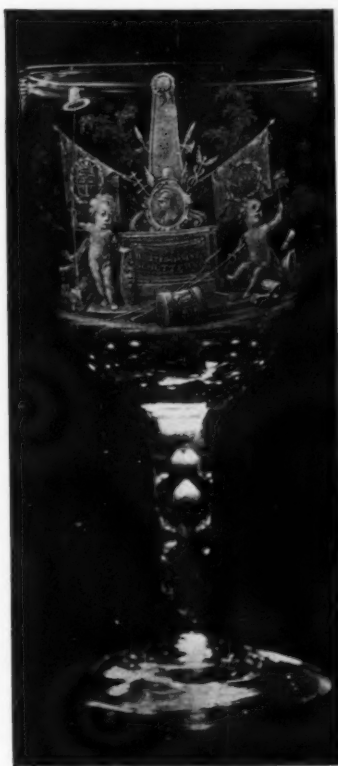


Fig. III. AN ENGLISH GLASS engraved with the diamond by the Dutch artist Wolff, circa 1787. The figures are wholly stippled with equally stressed dots, showing very little shading effect



Fig. IV. A GOBLET, attributed to Wolff, but unsigned, showing diamond engraved figures in stippling but with linear effect for the hair

of tiny dots by driving the point of a diamond or hardened steel into the glass with the aid of a small hammer and not by scratching on the surface. Although this method was undoubtedly used by Anna Roemer as early as 1646, it did not appear to be used again until the middle of the XVIIIth century, when Frans Greenwood (1680-1762) gave fresh impetus to the art of engraving with the diamond.

A contemporary of his, J. van Gool, writing in 1751, says: "He has invented a curious method never seen before of drawing on wine glasses with a diamond, not according to the well-known art of cutting, where the shadows are cross-engraved and where the pure glass represents the highest light, but just the contrary; with him the drawn parts give the highest lights, and the pure glass the shadows, just as if one drew with white chalk on red, black or brown paper—but it takes much time, patience and skill."

Greenwood, as the name suggests, was apparently of English parentage and it is probable that he gained his inspiration from his association with the makers of mezzotints. His style, however, differed from that of Anna Roemer in that the whole design was stippled and composed of well-defined dots. Anna Roemer, on the other hand, outlined her design in linear form and used

stippling as a means of producing light and shade. In a cherry, for example, the dots forming the shading merge where the high light is required into a cloud in which a single point of unbroken surface of the glass cannot be detected even under high magnification.

The method of stippling was practised by many Dutch artists, among whom G. H. Hoolaart deserves mention. Little of him is recorded beyond the glasses which bear his name, although it is thought that he was a relative of Greenwood. An example of his work is shown in Fig. II, which is of a drinking glass 7½ inches high, probably of English manufacture. The subject is almost entirely produced in stippled effect and is signed G.H.H. This specimen is *circa* 1775. It will be noted that he made use of stippling to produce the high lights of the figure, leaving the untouched glass for the deepest shadows, which, by contrast, shows the figure in great definition. There are many examples of this artist's work in Dutch museums and also some at the Victoria and Albert Museum, of which Fig. II is an example.

Outstanding among the Dutch artists who specialised in stippling on glass was David Wolff (1732-1798). Few of his glasses are signed and dated, those that are falling between 1784 and 1796. His style, however, is easily recognised, a typical specimen being shown in Fig. III of an English drinking glass about 7½ inches high with faceted stem. The subject refers to Company 13 of a military organisation at Rotterdam which was at that time anti-Orangist, hence the cap of liberty. The specimen is characteristic of his work in that it has no such marked definition as Hoolaart's high lights and deep shadows; in fact, the contrary is the case. The figures are wholly stippled and are completely filled with equally stressed dots.

There are a number of glasses not signed by Wolff but which are usually ascribed to him. The style of many of these glasses is so different from the signed specimens, however, as to leave in doubt the real identity of the engraver. Unlike the signed specimens they show a pleasing contrast between the light and shade and on the whole the figures have a more delicate finish, being lighter and more transparent.

A further difference from the signed specimens of Wolff is in the use of lines, especially in such features as the hair of a figure. This is shown in Fig. IV, which is of a goblet 7½ inches high, probably of English manufacture, with a baluster stem containing a centre knop with air beads. It is decorated in stipple with gossamer-like figures of two boys clasping hands, above which, in ribbon scroll, is the word "VRIENDSCHAP." A close examination of the figure on the left will show that the hair is made up of fine lines which is quite different from the hair of the figures of the specimen signed by Wolff shown in Fig. III, where the entire design is in stippling.

The Dutch artists with the diamond, of whom there were a great number, practised for two hundred years until as late as the middle of the XIXth century, and the dexterity and fineness of their work is unsurpassed. It showed the utmost delicacy and charm in its execution and was of such evanescence that it would seem as if a breath of air would blow the gossamer-like figures away. It cannot, however, be described as a fine art, for it is not true decoration in its real sense but rather a charming and delightful dilettantism.

The English efforts at diamond engraving never approached the artistic merit attained by their Dutch competitors. Glasses were engraved in this country during the XVIth century and into the XVIIIth century, but for the most part the engraving was confined to inscriptions in linear style such as that shown in Fig. V. This is of a Jacobite wine glass about 7½ inches high with funnel bowl and drawn stem. The bowl is finely engraved



Fig. V. AN ENGLISH JACOBITE GLASS, *circa* 1725, engraved in linear effect with the diamond in a style typical of English efforts

with the diamond point with two verses of the Jacobite hymn, the top and bottom being bordered with interlaced scrolls. This is one of several glasses made to commemorate the Jacobite rising in 1715.

It is probable that the diamond engravers in this country were craftsmen who were more accustomed to engraving on metal, for it requires but little practice for a skilled metal engraver to adapt himself to glass. The only engraver of note in this country was Giles of York, who worked with the diamond as late as 1756.

A few words remain to be said of the third method of engraving, that of etching the surface of the glass by the aid of hydrofluoric acid, usually referred to as etching. The process appears to have been discovered about 1675 by Heinrich Schwanhardt of Nuremberg, who was the son of Johann Schwanhardt, one of the early engravers with the wheel. Hydrofluoric acid is the only known acid which will actively attack glass. Schwanhardt covered the surface of the glass specimen with a compound capable of resisting the action of the acid, such as a gum or varnish. The design was then drawn through this thin covering with a fine steel point, after which the acid was allowed to etch the exposed design.

An infinite variety of finishes can be obtained by modifying the nature of the resist and the attacking acid, from a white satin-like texture to a rough stippled effect.

Henriques de Castro, a Dutch engraver, employed the use of acid in combination with diamond engraving about the middle of the XIXth century. In some specimens, in fact, he employed all three methods of engraving, wheel, diamond, and acid. It is not at all certain, however, what process was employed for his etched designs.

The technique of etching has never been widely exploited and its decorative possibilities never fully realised. Modern French workers in glass such as Gallé, Lalique and Marinot, have perhaps made greater strides than any others in this department of decorative art in glass. They have contributed much to the old Roman tradition which ordained beauty of outline and reticence of decoration in logical relationship, and in this, etching has played a conspicuous part.

Acknowledgment is made to the Victoria and Albert Museum for the illustrations.

DAME ETHEL WALKER, A.R.A.

BY MARY SORRELL

CHELSEA EMBANKMENT washed by moonlight, or seen through the haziness of a rising mist . . . Turner . . . Whistler . . . Wilson Steer . . . each at some period of their lives lived there, and painted those enveloping nocturnal harmonies; and I wonder whether, perhaps, their spirits may not sometimes infuse the canvases of Dame Ethel Walker, who looks from her studio window upon those steadfast bridges spanning the peacefully-flowing Thames?

Dame Ethel, like Turner, seeks to express light: the shimmer and dazzle of light. Soft light on the curve of a cheek; the undulating tracery of light down the folds of a woman's dress; sunlight on the petals of a flower, or the magic of dancing light upon the crests of waves. But Turner was more concerned with transforming his whole vision into a fountain of light, as though disclosing the heart of the universe, whereas Ethel Walker catches light on the instant, with a touch of gossamer, before it has time to drowse into sadness. Amongst artists to-day her work has no rival, and her enthusiasm and love for painting retains all its youthful ardour.

Born in Edinburgh in the year 1867, Ethel Walker's first recollections are of an excursion to the Royal Academy of Scottish Art at the age of six. When visiting an uncle and aunt, she was taken one morning into the house of a lady who had lived forty years of her life in India and China, and who had brought home masterpieces of painting from those countries.

"As I looked at them I was seized with violent despair, and the uselessness of ever trying to paint, though in those few years I had never previously been conscious of wanting to do so.

Later I used to go and study the Ajanta Tomb paintings in the South Kensington Museum, and the Chinese paintings in the British Museum, but that was long before I entered the Slade School."

It is easy to see how the remote mysticism of Indian art has crept into Dame Ethel's larger compositions, and how the fluency of its musical line weaves the most intricate patterns around and between the space of her figures. That line, whether defined, or suggested by contour of form, curved rather than straight, is ever present, and sometimes the picture is almost dominated by its eloquence.

"Sickert would not allow his students to use india rubber, so all my drawings were done without."

This probably accounts for the faultless placing of her pencil or brush to the paper, and the lucid simplicity of her outline. Not until the age of thirty-five did Ethel Walker attend an art school, for until then she had studied by visiting museums. After two years she left the Ridley School for the Slade, where she remained for another two years, and to Professor Fred Brown's teaching there, and subsequently to Walter Sickert's evening classes, she says she owes everything.

"I was first impressed by a self portrait of Rembrandt. Then I saw a Whistler exhibition, and for five minutes was affronted and left, but I returned in fifteen minutes to fall at his feet, and I have spent the rest of my life there!"

The waywardness and impulsive notes of modernism are



FIRST PAINTING EXHIBITED BY
DAME ETHEL WALKER, A.R.A.



"EVE'S TEMPTATION"

APOLLO

absent from Dame Ethel's painting, which is classical in conception, and romantic in expression. Influences there are in her work, as there must assuredly be in the fabrication of all who think judiciously, but they only tend to make the personal vision more profound, and to give it a wider scope when linked with the knowledge of past masters. Much of her painting is impressionistic, and in the single figure subjects the broad, dignified sculptural forms of Gauguin are evident, together with the emotively decorative backgrounds, permeated by an allure of Oriental nights and coral lagoons.

"I always paint my background first, and that tells me everything I want to know about the rest of the picture."

But though the spell of Gauguin moves like an arabesque through Dame Ethel's work, the essence underlying the structure of her interpretations goes beyond the French, to Botticelli, and further still, to the gentle humanity of Fra Angelico. The poetry of these two artists has mingled with the lyricism of her own brush, which flows and interlaces its delicate contours and rhythms over the canvas with exquisite taste, and a sensitiveness that is rare. She is a fastidious painter, and there is nothing exaggerated in the grouping and massing of her shapes; no consciousness of any laboured effort. A supreme craftsman, one feels that she knows what she wishes to do, and she succeeds in achieving it with a certain aloofness which holds a new and wondering revelation. She gives to her pictures freedom and aesthetic form, animated by the thrill and mystery of colour; the glow of flowers that are freshly gathered in loose, unaffected arrangement. Here the texture of the surface is variegated, dry and oily combined, and a thick impasto transmits to the beholder the vividness of nature, sunned by the lightness of air. Rain-washed and dewy-sweet these flowers live; they flirt with the revelling of the artist's fantasy as she projects her momentary vision in the ecstatic vibrations of paint. This freedom and freshness are ever present and, discovering Dame Ethel's obvious enjoyment in her creations, one responds to it in full measure. . . .

"I am a very quick worker. I painted a recent portrait in



"THE TOILET." Courtesy Leicester Galleries

fifty-five minutes, and a seascape takes me about a quarter of an hour. When I notice the sea and sky acting in unison, I rush to get my canvas, and first I paint the sky, and then I paint with the tide, for the sea and the sky won't wait for me! Sickert told us to paint always across the forms and never into them, and that is my method."

In the seascapes the colour is a cadence of blues and greys flecked with white, giving a sense of interminable spaceless fathoms and the bewitching monotony of the sea. All unnecessary detail is eliminated from both the paintings and the drawings, and in the latter especially the figures have a capricious spontaneity,



"NAUSICAA." By courtesy of the Trustees of the Tate Gallery

DAME ETHEL WALKER, A.R.A.

for they possess that effortless, instantaneous quality sparkling with a joyous verve distinct from the more gentle line of the paintings. Dame Ethel seldom dates her work, but the earliest picture ever exhibited was painted in George Moore's flat, and Paul Adam wrote in *Vues d'Amerique* that her first interior was the best work of the British School out of six or seven hundred British artists. In this early painting the structure of the figure is based on a pyramid from the point of the head extending outwards to the wide folds of the dress. It seems to be under the fascination of Whistler, and quite often her work belongs to the best period of the nineties. Although the foundations of the form are solid, there is a diaphanous radiance about the whole, a sort of atmospheric beauty lightly recorded. Another painting, "The Toilet," of the same period, shown in her recent exhibition, is exquisitely composed and balanced. A rhythmical line enigmatically suggests itself around the three figures uniting the triad, and again the rich simplification and breadth of the forms, deftly expressed, is enhanced by quivering flickers of light running diagonally across the canvas. These give movement and sound that might concur in the rustle of a dress with the breath of a wind blowing through the open casement behind. The absolute harmony of the colour here, as in all Dame Ethel's work, is one of its most endearing charms. Silvery-cool and moonlight, rather in the minor than in the major key, it sometimes breaks out with daring brilliance and contrasts, to express a sudden intensity of emotion, or a gaiety of heart that has distilled itself through the artist's unfolding. She frequently employs the use of white paint, and often her pictures are clearly symphonies in white. Thoughtful, with a slight detached dreaminess, they do not contain sorrow, but have a quite restful completeness about them, devoid of alien substance. No disturbing elements seep through the canvases; no discordant notes or artificiality of drawing and tone distract attention. About everything intertwines the gracious satisfying quality of an instinctive artist, and one whom nothing in the world could induce to swerve from her chosen path.

In the allegorical mural decorations Ethel Walker's imagination becomes winged, and there I find the delicate flowering and virgin spirituality of Fra Angelico, and the wistful airiness of Botticelli. In comparison with the more sensuous and smaller figure compositions, these possess an ethereal elevation so typical of Botticelli, and of Shelley, his counterpart in words. Her colour, too, grows more muted; sunshine is veiled by twilight, and the entire effect of, for instance, "Eve's Temptation" is an opalescent pearliness with bright patches picked out here and there. Pink and saffron flowers flicker; blue birds deck the grass, and a sapphire path threads its way amongst bracken, lighting up the delicacy of Eve's figure, and the paleness of the deer by her side. The first woman created and still not quite of the earth, her neck is faun-like, and the poise of her legs and feet assumes the stance of an animal, as though she were about to spring in some strange celestial manner. Adam sits alone beneath the shade of a distant tree, and the imagery of the serpent is faintly carried from those branches until it appears in reality patterning around a nearer tree trunk behind Eve, and grazing her shoulder. This is an unusual representation of the Garden of Eden, and extremely personal to Ethel Walker. Indeed, it is really through larger paintings that her individuality becomes most apparent, and one recognises the imperishable flame perpetuating the divinity of a work of art. They possess a kind of idyllic reverie that is endless, and their lovely harmonies linger fragrantly long after their visual grace is unobtainable. Perhaps the very fact that Dame Ethel's painting never leaps out of the frame or away from the wall is one of the reasons why it has been so long in receiving recognition. It can be seen in numerous public galleries, but probably "The Excursion of Nausicaa," purchased by the Tate in 1924, is one of her finest achievements. Oblong in shape, and on a tremendous scale, the canvas tells the story, taken from Homer's "Odyssey," of Nausicaa, daughter of the King of the Phoenicians, and her maidens. The pattern of this picture consists of many figures draped like a Grecian frieze across the background. Some carry urns on their heads, whilst others proffer bowls of exotic fruits. They walk from either side towards the centre, where a group of maidens, bending in limpid rhythms, playfully splash in a pool. Light travels along from the sea on the left until it is caught by trees, and the figures behind gradually submerge into the depths and shadowy half-tones. The luminous pastoral hues are exquisitely tender, and the subtle interweaving of forms in their colour transitions sings like an unbroken melodious sequence of music, impregnated with spiritual rhapsodies. There is a natural plasticity about the

whole, and a modulated movement inside the contours of the lines completes a nexus between the visual and the ideal.

"I never make preliminary sketches, but carefully draw out my ideas in charcoal, and I consider colour as important as drawing. Ivory black is my favourite, and after all, tone makes colour beautiful."

As a portrait painter Dame Ethel smilingly flaunts her facilities, for the rapidity of her strokes conveys an intensely alert sensation to the canvas, and she records the character of her sitter with swift insight and liveliness. Always that irresistible fresh eagerness of a new face to portray with a new current of thought running behind it, is imprinted like a seal in the impressionism of these portraits, which glimmer elusively, or shine star-spangled, wedding a fusion of technical skill with the intangible secret of a consummate artist.

Ethel Walker is a painter of varied moods and subjects, belonging to no particular niche, her work isolated by an independence of purpose. Everything she paints bears the impress of her personality: of an artist who loves art for its own sake, and who, by her gifts and by the virtue of her long dedication to them, takes her place, at the age of eighty, as one of the greatest of living painters. She reveals a kindling of truth with a wideness of vision that transcend the palpitating bonds of the earth, recalling those immortal words—

"By their works ye shall know them."

COVER PLATE

Few artists have enjoyed or suffered greater vicissitudes than Hoppner. If his reputation has at times been somewhat in eclipse, at others it has risen to amazing heights. In his own lifetime his enormous popularity vied eventually with that of Reynolds himself, and, after that master's death, with Thomas Lawrence. With the patronage of the King who paid for his education, and that of the Prince of Wales who made Hoppner his painter, came encouragement from many of the great families of the day.

Not least among these were the Bagots, by whom some of his finest works were commissioned. Our Cover Plate, which recently left the Bagot Collection, has been identified as a portrait of Harvey Bagot, the son of the second Baronet. It has all Hoppner's characteristic charm: the landscape background he loved to introduce, the delightful child, the dog. Hoppner's love of dogs brought them into many of his portraits, and he painted them as convincingly as any part of his pictures. From an age which, for all its sophistication, was able to portray children with remarkable tenderness and sentiment, this study of a youthful member of the Bagot family makes a notable addition to child portraiture by British masters. It is now in the possession of the Leger Galleries.

ANTIQUE DEALERS' FAIR

A resumption of the Antique Dealers' Fairs is to be made from June 11th to June 27th next, when the Seventh Fair will be held in the Great Room of Grosvenor House, Park Lane, London, W.1, and will be opened by the Princess Royal on June 11th. Her Majesty Queen Mary has consented to be patron.

The exhibits will be works of art and of craftsmanship made before 1830, thus coming within the nomenclature of "Antiques" and will comprise the collector subjects with which APOLLO readers will be familiar. Members of the Royal Family have graciously loaned specimens from their collections.

Most of the London antique dealers as well as a large number of dealers from the provinces will be displaying specimens from their Galleries. The cost of admission is 3/6, with no extra charge for the illustrated handbook. It is hoped it will prove possible to reserve for sale at the APOLLO stand at the Fair a number of copies of APOLLO for June, the issue current with the Fair, which will be enlarged, as far as the very restricted paper quota will allow, and will be published at the usual price of 3/-. The issue will contain reproductions of a variety of interesting collector subjects in colour and monochrome accompanied by articles written by those qualified to express views.

The Index to Volume XLIV, July to December, 1946, and earlier Indices can be had on application to APOLLO, 10 Vigo Street, Regent Street, London, W.1. Price 2/3.

TREASURES OF THE SMALLER MUSEUMS

I. EASTGATE HOUSE MUSEUM, ROCHESTER

BY "PHILEBUS"

NOTE.—Many of the smaller English museums contain pictures and objects which possess considerable artistic interest, but are often overlooked or ignored because they are placed among collections which can at best claim only an antiquarian or historical significance. The purpose of the series of which this article forms the first is to bring some of these objects to the notice of art-lovers. Since the range of material dealt with is extremely wide, it is obvious that no claim to exact and detailed scholarship in all departments can be made, and the writer hopes he may be excused for not being an expert on everything.

ROCHESTER is not, I imagine, one of those cathedral towns to which the tourist and sightseer most eagerly flock. Its cathedral is small and relatively unspectacular. Its Norman keep, though huge and imposing, is somewhat dour and forbidding of aspect. And the town, with its somewhat untidy modern industrial growth, has comparatively little of the "quaint" which the sightseer so much loves.

This is not to suggest that Rochester has not its admirers; still less that it does not deserve their attachment. And no doubt many hundreds of visitors every year see and admire its principal features. Yet how many, I wonder, while they are there, walk along the road a few hundred yards from the cathedral to look in at the Eastgate House Museum, which lies about half-way between the Guildhall and the railway station?

The museum occupies a house, in itself of considerable interest, built in 1590 for Sir Peter Buck, Clerk of the Cheque to H.M. Dockyard, Chatham, whose arms appear in the decoration both inside and outside the building. It is a fine example of an Elizabethan town house, and before its northern staircase tower and northern rooms were destroyed, and before its grounds, which probably reached down to the Medway on the north, to Blue Boar Lane on the west, and some way down the High Street on the east, were built over, it must have been a pleasant residence indeed.

The museum, which was originally housed in the Corn Exchange, transferred to Eastgate House in 1897, when the building was acquired by the Corporation as a memorial of Queen Victoria's Diamond Jubilee. The collections, which were largely the product of the enthusiasm of a few local antiquarians and archaeologists, were installed and arranged by George Payne, F.S.A., the most distinguished of the band, who had many important discoveries to his credit, including the Roman villa at Darenth. The house soon proved inadequate in



Fig. I (right).
ROMAN
GLASS BOTTLE,
found at Milton-
next-Sittingbourne.
Third cent. A.D.
Height 8½ ins.



Fig. II (left).
ROMAN
POTTERY JUG,
found at
Bapchild, Kent;
made at St. Remy-
en-Rollat, France.
First cent. A.D.
Height 5½ ins.

size, however, and in 1923 the Foord Annexe was erected on the west side, which greatly increased the amount of exhibition space, while preserving the general architectural character of the whole.¹

As a museum, the Eastgate House suffers from all those disadvantages which Major Markham detailed in his *Report on the Museums and Art Galleries of the British Isles* in 1938, as attaching to old buildings converted for the purpose. The attempt to house, to display and to preserve a miscellaneous general collection in a house of this sort, with its maze of small dark rooms and staircases, encounters enough difficulties to drive the most persistent and enlightened of curators to a troubled grave; but an ingenious one-way traffic system does at least prevent the visitor from getting hopelessly lost.

One might reasonably expect to find, at Rochester, an important collection of Roman remains, and in fact, though George Payne's own collection went to the British Museum, after having been refused by Sittingbourne, to its everlasting disgrace, the museum does in fact contain numerous items of Romano-British origin, many of which were discovered on sites in and around Rochester itself. On the whole, however, this collection is disappointing from an artistic point of view, and much of it remains stored away in reserve.

TREASURES OF THE SMALLER MUSEUMS



Fig. III (a). BRONZE STATUETTE OF DIONYSUS, found at Frindsbury, on the site of the Roman villa. Height, $5\frac{1}{2}$ ins.
(b) BRONZE STATUETTE OF JUPITER, said to have been found at Winchester. Roman. Height, $4\frac{1}{2}$ ins.

Probably the finest of the Roman exhibits actually shown is the barrel-shaped bottle of transparent and almost colourless glass, which is illustrated in Fig. I and was found at Milton-next-Sittingbourne in 1869. It is a vessel of severely plain form, decorated only with five rounded horizontal flutings above and below the middle, but with two beautifully formed broad flat handles joining the rim to the shoulder, which show a fine feeling for the viscous quality of the material. The body of these vessels was formed by blowing into a prepared two-piece mould, which

in this case was marked on the base with the inscription in reverse *FRONTI*, the signature of the maker Frontinus, a Syrian glass-maker who had an important "factory" in Picardy.²

Of the large collection of Roman pottery I have chosen for illustration (Fig. II) a little cream-coloured earthenware jug with remains of a yellow-brown glaze, which was probably used for wine. Its wide, bulbous body is decorated on the upper side with a moulded design of inverted arcading. It has a large and strong rim, and the foot, turned up to form a kind of saucer, was perhaps intended to save drips of wine or oil from running onto the table. Despite a certain heaviness in the rim and the handle, this is an attractive and interesting ceramic form. The jug was found in a gravel pit at Bapchild, Kent, and is unmistakably a product of the first moulded pottery industry of transalpine Gaul, that of St. Remy-en-Rollat, in central France. Its date is the early or middle first century A.D.³

The large and important Woodruffe collection of Upchurch ware, largely gathered in the neighbourhood of Upchurch itself, only a few miles from Rochester, is of considerable archaeological interest, but not, I feel, of much artistic quality.

Among the objects found on the site of the Roman villa at Frindsbury, just outside Rochester, was the little bronze statuette seen on the left in Fig. III. This rather attractive little figure has been described as a "genius" or wingless Cupid,⁴ but it seems rather to represent the youthful Dionysus or Bacchus. Dionysus was commonly represented in Roman sculpture as a chubby boy, dancing, and dressed only with the chlamys or scarf, as in this statuette. There are some serious faults of proportion in the figure, which has lost its left foot entirely, and the modelling is not of high quality, but it nevertheless preserves a certain gaiety and charm which makes a marked contrast with the other little bronze figure, of Jupiter Tonans, said to have been discovered near Winchester. This figure, which is of much higher artistic quality than the other, and in a fine state of preservation, must certainly have been an importation, probably from Italy.

The Romano-British collections of the museum also include some small bronze pins and brooches of various types and of excellent quality and condition. Fibulae of Anglo-Saxon origin and a considerable series of other Saxon remains are also exhibited. Prominent among these is a small bronze-mounted wooden bucket from Higham, which was published by George Payne,⁵ and whose purpose is a matter of some doubt. The two little brooches illustrated in Fig. IV also came from Higham on the Thames, and are of bronze, apparently carved after casting. The saucer-shaped brooch on the left is of a type which stands out from the usual antiquities of the Jutish cemeteries, and seems to be specially characteristic of the areas occupied by the West Saxons.⁶ These brooches, with their peculiar blending of sophistication and simple directness of pattern, are attractive things, such as a present-day jeweller could do worse than imitate. The running spiral on the saucer-brooch is an early Teutonic borrowing from Roman provincial decoration. *Motifs* similar

to this later became more elaborate and developed into the beautiful so-called "animal-style" ornament seen, for example, in the pages of the Lindisfarne Gospels of the VIIIth century, and was partly responsible for that detestable product of the early XXth century, *l'art nouveau*. The disc-brooch on the right, decorated with dot and circle, is a type which turns up not infrequently on pagan Anglo-Saxon sites, but may well be a native survival.⁷

It is disappointing to find, in such collections as this at Rochester, so enormous a historical gap separating the Anglo-Saxon from XVIth century and more recent exhibits, with nothing more than a few insignificant scraps of woodwork or sherds of pottery to cover the whole Norman, Romanesque, Gothic and Late Mediaeval periods, which should be among the richest phases of our whole



Fig. IV. TWO ANGLO-SAXON BRONZE BROOCHES, found at Higham, Kent. Diameters, $1\frac{1}{8}$ ins. and $1\frac{1}{2}$ ins.



Fig. V.
TWO OF A SET OF EIGHT
MAHOGANY DINING CHAIRS,
English, about 1740-50

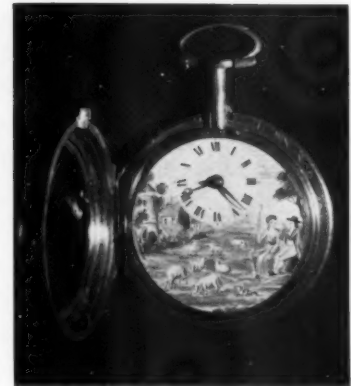


Fig. VI.
SILVER VERGE-WATCH by
Joshua Strend, London, with
Battersea enamel dial, said to
have belonged to Balfe's mother

national artistic tradition. Interest only begins to revive when we come to furniture and decoration of the XVIth, XVIIth and XVIIIth centuries, of which Eastgate House contains some good examples. There are some fine plaster ceilings contemporary with the house, and some good carved overmantels in the panelled rooms.

Pride of place among the XVIIIth century furniture should certainly be given to the set of six dining chairs and two carvers, exhibited on the first floor, two of which are illustrated in Fig. V. These mahogany chairs, formerly in the collection of Mr. T. H. Foord, are of a type which used formerly to be called Chippendale, though they are now recognised as almost certainly earlier, and date most probably from the decade 1740-50. A set of six chairs of very similar design, differing only in the carving of the top rail of the backs, belonged in 1934 to Mr. Charles Staal, and were certainly made by the same craftsman. Whoever he was, he was a man capable, at any rate, of some of the refinements of the craft, such as, for example, the half-inch extra height which he has given to the two carvers. These chairs are in fine condition, and although they need a loftier and more rationally proportioned room in order to be seen to the best advantage, they are a possession of which any museum would be proud.

Finally I may refer very briefly to two time-pieces. First, a fine tall Dutch grandfather clock in a marquetry case of about 1720, surmounted by bronze figures of Atlas, Time, and (I think) Zephyr, which stands in a room on the ground floor. It is a particularly fine piece, with a seconds dial, and registers the eight phases of the moon in discs of cut crystal gilded at the back, and the day and month of the year. It chimes the quarters on eight bells, and strikes the previous hour on a small bell at the half-hours. The maker was William Bolderman of The Hague. And, last of all, there is a charming little object of the kind which sometimes catches one's eye on leaving a collection—I mean the little verge-watch in a silver case, and with a Battersea enamel face depicting a lady and gentleman with sheep in a landscape, made by Joshua Strend of London, and said to have belonged to the mother of Balfe, the composer of *The Bohemian Girl* (Fig. VI).

Eastgate House does not, unfortunately for the citizens of Rochester, possess a single picture of any artistic merit, nor any mediaeval or modern sculpture of appreciable quality. It has, indeed, nowhere suitable for the exhibition of such material, which is a most serious defect. And one cannot help feeling

that, on the whole, far too much material is crammed into a small space. But the large weekly attendances show that the museum is appreciated and used by the public of Rochester and the neighbouring towns of Chatham, Gillingham and Strood, none of which has a museum of its own. Much has already been accomplished, but much, as always, remains to be done.

¹The Guide to the Museum, published in 1928, is now out of print. A short article on "The Development of the Rochester Museum" by the present curator, Mr. J. H. Bolton, whom I take this opportunity of thanking for his courtesy and assistance, appeared in *The Museums Journal*, May, 1942, Vol. 42, pp. 33-34.

²See W. A. Thorpe, *English Glass* (1935), p. 6 and pl. IIB.

³See *Antiquaries Journal*, April, 1930.

⁴By A. A. Arnold, *Archaeologia Cantiana*, Vol. xviii, pp. 189-190; and M. V. Taylor in *Victoria County History, Kent*, Vol. 9, p. 115.

⁵*Arch. Cant.*, Vol. xxviii, p. xcii.

⁶See R. F. Jessup, *Archaeology of Kent* (1930), pp. 267-8 and 222-4; and E. T. Leeds, *Archaeology of the Anglo-Saxon Settlements* (1913).

⁷I am indebted to Mr. Frank Cottrill for some helpful suggestions on the subject of these brooches.

CORRESPONDENCE

Dear Sir,

Students of the rarer arts will probably be surprised to learn that kindred spirits exist in unexpected places.

At the conclusion of the European War, the Army turned its attention to education, and I, in charge of a unit, started an investigation to find out what subjects were wanted. To my surprise, Chinese Picture Writing and Ceramics each received a vote. Suspecting a "leg-pull," I sought out the men concerned, and found that each was a genuine case. Neither was very hopeful that anything would be done about it, nor was I able to assist, as neither demand was strong enough to warrant an attempt to secure an instructor through the Army Educational Corps.

Later, when visiting an Army Formation College—described in official phraseology as the "apex" of the Army Education Scheme—I was pleased to see that a good deal of attention was paid to such arts as music and drama. Is it too much to hope that the new peace-time Army will soon add the Finer Arts to its programme? Apparently the soil is admirable, and only waits to be tilled.

Yours truly,

JAMES AUDSLEY.

Richmond, Surrey.

Editor,
APOLLO.

IVAN MESTROVIC AND THE STONE CITY

BY JASNA PERVAN KOTROMAN

THE year 1947 brings peace and, let us hope, prosperity to Split, the ancient Greco-Roman town.

War damage, although great, has not affected the town's historic features; this is fortunate, for Split harbours Roman and Greek remains, specimens of mediaeval and renaissance art and some representative examples of modern architecture.

A fortunate meeting some days ago with Ivan Mestrovic, who has lately been living in Rome and has now gone to the United States where he has been asked to carry out some work and where he will exhibit, recalled a visit I made to his summer home in 1942, amidst the horrors of war and invasion. I will in the following article, as far as I can remember them, try to recall my impressions and describe what I saw.

Split, the City of Stone, is the native town of Ivan Mestrovic, the sculptor.

Split is also the birthplace of the Emperor Diocletian, who, being a Dalmatian, was just as much attached to his native soil as the rest of his countrymen.

After a long and tiring reign, pining for the arid coast and barren hills in which he had spent his childhood, Diocletian decided to build a stately palace in which to spend the remaining years of his life in all magnificence and grandeur. Of this palace, R. Adam, in 1764, while visiting Split, made his well-known engravings.

As few cities in the world, Split combines the very modern with the very ancient. This may best be seen in the peristyle, the centre of the palace itself, where Mestrovic has erected a colossal statue of the Bishop Grgur Ninski, who in the XIIIth century fought for retaining the liturgy in the Slav language. This powerful statue strikes the imagination of every foreigner, whether he be for or against its being placed in the very heart of the antique ruins.

It is this statue that gives Split its special atmosphere, and makes this town not only remarkable for its natural beauty and souvenirs of ancient art and traces of past domination, but gives



MAUSOLEUM ENTRANCE AT THE PALACE OF DIOCLETIAN.
From an engraving by R. Adam, 1764

to what would otherwise be a commonplace ancient Mediterranean town a special and unforgettable impression of up-to-date life. At the time of the Italian occupation of Dalmatia this statue was removed.

Everything is stone in Split—Diocletian's palace, the stony mountains, the houses, some of them built some centuries ago and which to-day have that beautiful patina which the Dalmatian coast alone can produce. The character of the city—bare, stony and arid—is best reflected in its inhabitants, who are simple, frugal, unostentatious, full of perseverance and of a stone-like steadiness.

On the outskirts of this town Mestrovic has built, from plans made by himself, his own house in marble. The position would have enhanced whatever little cottage which might have been put there. It gives to his mansion as a background the barrenness of a stony mountain, and as a view, the sea.

Near to it Mestrovic has transformed an old castelletto into his private museum, an impelling circumstance to visit it; and being informed by the guardian that it was only opened by Mestrovic's personal permission, we decided to take the risk and ventured towards the house.

From the main road it seemed to us like a fortress, as the house itself is hidden by a wall, which has a double bronze gate in the centre and at either end of it the porter's lodges are as two sentinels standing on guard. It was rather like forcing the sentry, as the sentinels did not even open the door, but asked from a window the nature of our visit. Having designated ourselves as art lovers and explained that we only desired to see Mestrovic's works, we were left to wait without any answer. After a time a heavy bronze gate, which seldom opens its doors to inquisitive strangers, was set ajar for us, and we were thus permitted to visit the master in one of the most difficult and important moments of his life and history. (He had only recently been released from imprisonment by the Ustasi.)



THE COLOSSAL STATUE OF BISHOP GRGUR NINSKI
(XIIIth century) erected by Mestrovic in the peristyle at Split.
Removed during Italian occupation

A marble scalinade, closed by two walls, leads us to the garden, set on one plane, spacious and airy. Cypress and palms are scattered here and there. The plants are native ones: juniper, rosemary, broom, gorse. In the centre is the statue of an angel with a violin. The house itself, a formal and stately palace, seems better suited to be the shrine of Mestrovic's art or his memorial rather than his home. It is neo-classic, with eight Ionic columns dominating the porch.

The figure of a short man, black-bearded, with kind brown eyes, stands at the entrance. It is Ivan Mestrovic. He leads us into a large hall with bas-reliefs on the wall and a few sculptures. He then explains to us the date and origin of his different works, sometimes stopping somewhat broodingly and with a wonderful benign expression illuminating his face. Now and then he caresses with his hand a favourite Madonna. "Yes," he says, "in spite of all the turmoil, the Christian religion is still the greatest inspiration of an artist." We are struck by a certain peace which irradiates from him and by his attitude, serene and calm.

Being the least self-centred man I ever met, he never, during our visit, spoke a word about himself; it was only through Mrs. Mestrovic that we discovered about the difficulty he had while in prison of supplying a medium for his art. Not finding anything better, he designed on a piece of wrapping paper some sketches for his youngest son, Matthew. It was Christmas time, and the only present he could send to the boy, who himself is interested in art.

The statue of a woman spiritually enclosed in herself stands by a window. It represents one of those moments in which Mestrovic is dominated by space. Through the movements of the lines the light arrives. It is these rays of light that give life to the coldness of the marble. Here we have a commanding



FIGURE in the hall, that succeeds in giving movement to a static mass



MESTROVIC'S HOUSE AT SPLIT, planned and built by himself in marble. With eight Ionic columns dominating the porch

classicism, whose formal necessity makes the whole a little formal and reserved. We admire the line, simple and strong, that succeeds in giving an idea of movement to the static ensemble.

On the left of the hall is a dining room, austere and simple. In front of the mantelpiece two caryatides support the ceiling. They represent two Dalmatian peasant women. At the other end are a few sitting rooms, furnished in modern style.

On the upper floor is his studio with his latest works. Since the very first, Ivan Mestrovic's sculptures strike us deeply and we feel that we have before us a great artist, with superb command of his medium, expressive power, vigour of lines. The hands alone of his figures would be enough to tell us of the strength and capacity of this artist.

In him we admire a progressive synthesis of classicism and primitiveness. In his earlier works these two are separate and set in contrast one to the other, while in his more recent ones they melt and are assimilated in each other. In many of his works there is perhaps an excessive element of classicism. This is easily to be understood if we



THE SERMON ON THE MOUNT. The sculptor achieves the effect of Christ dominating the whole without perspective

IVAN MESTROVIC AND THE STONE CITY

think of the period and the surroundings in which this sculptor was brought up. As a child he must have played in his native Split amongst the ruins of Diocletian's palace, which, with its columns, arches and porticoes, built in what might be called the baroque of the classical Roman style, cannot but have captured the imagination of the future artist.

In Mestrovic's works we find some very diverse aspects. In some it is the space that surrounds, that encloses the matter, completely shutting it in itself, while in others the matter expands, bends itself to the light, dominates the space.

And now we come to those of his works that of the primitive have the strength and the beauty, and of the classical only that which is necessarily present in the works of a great artist.

The four bas-reliefs illustrated are amongst Mestrovic's latest works. They were carved during the war and are part of a cycle of bas-reliefs of episodes of the life of Christ which are destined for the castelletto and have not yet been exhibited.

The one that strikes us most is that of the "Sermon on the Mount." Christ, with up-lifted arms, commands the group of listeners. The figure itself, although not much larger than the rest of the crowd, dominates the whole. The artist achieves this by the same procedure as the Byzantine and Italian primitive painters, who, without knowledge of perspective, still succeeded in giving depth to their composition and in attracting the attention to the spiritual centre of the group.

In the bas-relief of "The Woman taken in Adultery," the figure of Christ is full of benignity, while the woman clearly shows the feelings that agitate her mind. Christ is writing the words, "Let him that is without sin among you cast the first stone." The upper part of the bas-relief is replete and animated, while the lower remains static. This is done in order to isolate and give prominence to the figure of Christ and



"WOMAN TAKEN IN ADULTERY." The upper half of the bas-relief is animated, the lower static, thus contrasting the minds of Christ and man

at the same time to separate the two different states of mind. On one side, man so ready to judge and punish, and on the other, God-made man, so magnanimous and comprehensive in the face of guilt.

"The Flight to Egypt" is full of the simplicity that accompanied
(Continued on page 130)



"CHRIST AMONG THE SAGES." In simple and strong lines but the quality of sacredness is absent

"THE FLIGHT TO EGYPT." Portraying the simplicity of the flight, but the atmosphere of holiness is lacking

ANDREW DUCHÉ AND HIS CHINA, 1738-1743

THAT Andrew Duché made china at Savannah, Georgia, from 1738 to 1743 is a well-authenticated fact. His own proposals to the Trustees of Georgia state his claim in no uncertain terms. We find in the *Manuscript of the Earl of Egmont (Diary)*, Vol. 3, page 40, the following: "Mar. 17, 1738/9. Andrew Duché's (the potter) proposal setting forth that he has found out the true manner of making porcelain or china ware but needs money (over and above the encouragement already given him) to make large quantities of it for exporting which would greatly turn to the credit and advantage of the Colony and employ at least 100 poor people in the town, and many more if we should procure him a patent for the sole making it in this colony and exclusion of all other in any part of His Majesty's Dominions that are or may be annexed to the Crown of Great Britain for the span of 15 years, which he hopes will not be refused as he is the first man in Europe, Africa or America that ever found the true matter or manner of making porcelain or chinaware."

American ceramics has repeated the famous Cookworthy letter of 1745, and enlarged upon it. Those simple words, written to his friend, Richard Hingston, from Plymouth, May 30th, 1745: "I had lately with me the person who has discovered the China Earth. He had with him several samples of the China ware, which I think are equal to the Asiatic. It was found on the back of Virginia . . ." together with a line or two from the Heylin and Frye patent of 1744: "The material is an Earth, the product of the Cherokee Nation in America called by the natives Unaker," have been interpreted as meaning that a "person" (name unknown) had made china in Virginia (exact place unknown), and that china clay had been shipped from Virginia (port unknown) to English potters before 1745. I read and accepted these facts with pure delight at the opportunities they offered me here in Virginia. I spent years searching records for Cookworthy's mysterious "person" and lost no opportunity to see the china of old families in these parts. With Cookworthy's "equal to the Asiatic" as guide, I searched antique and second-hand shops, collected quite



THE LITTLE "GRUEL BASIN," $5\frac{1}{2}$ ins. dia., 3 ins. deep, of colonial days, which qualifies as a Duché specimen of hard paste and simple design in deep blue under thick lead glaze. On the bottom is painted a circle enclosing a shell like those on the beaches near Savannah

Mr. Duché takes in a lot of territory here, but his claim for the "china making" is well substantiated.

General Oglethorpe reports in his letter of October 19th, 1738, to the Trustees: "An earth is found which Duché, the potter, has baked into chinaware."

The Salzburgers, early settlers of Ebenezer, Georgia, just forty-five miles up the Savannah River, left a clear record in their diaries. One passage (in translation) reads, "A man from Savannah, a potter by trade, has so far produced earthenware for the country and surroundings. He found out the secret to make as good porcelain as is made in China."

The townspeople, too, after seeing several translucent cups and basins of his baking, praised Duché and his great abilities, we learn from Col. Stephens' Journal of 1741. After being invited to the pottery and shown a cup, Col. Stephens expresses his own opinion: "I thought it as transparent as our ordinary strong china cups commonly are."

Thus we have the evidence of Duché himself, of General Oglethorpe, founder of the Colony, of his customers, the Salzburgers, the "talk of the townspeople," and even that of Col. Stephens, who had become Duché's bitter political enemy. Of no other early American potter is there such a record of performance.

Since the publication of Owen's *Two Centuries of Ceramic Art in Bristol* in 1873, practically every writer on English or

a lot of ceramic orphans along the way, each, in his turn, being discarded when examined under lens and through strong light, and reasoning.

At tea parties and women's clubs where I exhibited and talked on old English china, it was with great pride that I showed a piece of the earliest Bow china made from Virginia clay, sent me by the late Frank Hurlbutt. We all wondered where the pottery could have been and what Mr. Cookworthy meant by the "back of Virginia." I studied Ries' *Clays—Occurrences and Uses* to see where deposits of kaolin were found in Virginia. I looked up "Unaker"; found it to be the Indian name for several ranges of mountains of the Old Appalachians extending from what is now south-west Virginia to the northern part of Georgia where the Savannah River rises. In 1745, in the mind of the average Englishman, Virginia was without boundaries, so that the Unaka Mountains might well be called the "back of Virginia."

In 1939 Mr. Hurlbutt sent me a paper I consider the most important ceramic contribution of the day. It was on "Andrew Duché, First Maker of China in America," and its author, Mr. R. P. Hommel, of Pennsylvania, puts forth the supposition that William Cookworthy's mysterious "person" is none other than Andrew Duché, Savannah potter.

From the *Historical Collections of Georgia*, by Candler, we know that Duché attempted to leave Savannah for England in 1742, present his own case to the Trustees and show them his

ANDREW DUCHÉ AND HIS CHINA, 1738-1743

ware. Col. Stephens, having heard rumours that Duché was "exceedingly carressed" by Mr. Oglethorpe, was furnished with "ample recommendatory letters to many persons of high rank and planned to go to England soon," determined to prevent this, had him watched. When Duché was seen to go off one night in a "boat laden with divers chests, casks and other effects," he was arrested, brought back and caused to suffer all manner of indignities.

We know, too, it was only with the help of General Oglethorpe and over the head of Stephens that Duché did leave Savannah for Virginia, in February, 1743, and arrived in London in late May.

The fact that Duché was not even present when his memorial was read to the Trustees in September, 1743, and that in citing his own wrongs he presented the cause of the colonists rather than ask for further privileges for himself, are ample reasons to believe that Duché had already arranged for a new manner of using his discoveries and making his fortune.

Andrew Duché, born in Philadelphia, Pennsylvania, around 1709, the son of Anthony Duché, Huguenot potter, had been well trained in the potter's trade. He married Mary Mason in 1731 and settled in New Windsor, South Carolina, a few miles from Augusta, in 1735. He continued there until July, 1737, when persuaded by Mr. Roger Lacy, Agent for Georgia to the Cherokee Indians, to go to Savannah to Mr. Oglethorpe, "who would give him all manner of encouragement" (Vol. 1, page 427, *Colonial Records of Georgia*, by Candler).

We know that Duché was in Virginia in 1743 before going to England, that he was in Norfolk, Virginia, in 1754 (marriage witness), and that in August, 1761, he was in Virginia. This last fact is established by records in Savannah of persons wanting to buy Duché's property and trying to contact him in Virginia (Vol. 7, *Colonial Records of Georgia*, by Candler).

We know, too, that Andrew Duché is the only American potter of that date who took china to England.

Now, with these facts before us, we can hardly view Mr. Hommel's supposition that Andrew Duché was William Cookworthy's mysterious "person" as anything but a veritable fact. "Unaker" from the Cherokees could easily have been brought in canoes from its very source, down the streams that form the Savannah River to Augusta, the great trading port of that day, or even to Savannah.

Finding the china Cookworthy's mysterious "person" had made, now possessed me more than ever, for I had a definite hunting ground. Having lived in Savannah as a girl, I knew the country thereabout and the habits of its people. The earthenware, I thought, could be found among descendants of the Salzburger who still lived in those parts. They were a thrifty, saving people, handing down their goods from generation to generation.

However, finding a specimen of his china was another proposition, for it had never been put on the market. I reasoned that, since Duché had made it from 1738 to 1743, a great deal must have been made; that, since he had a large following and many "intimates," he had probably used his china as the early Chinese had theirs, as "courtesy gifts," and that much must have remained in Georgia and South Carolina, over and above that taken to England.

How would I know this china when I found it? Cookworthy's "equal to the Asiatic" was still the uppermost point. The body of this china would be hard or nearly so, "equal to the Asiatic" in appearance and durability but definitely different, for we must remember that Duché referred to his mixture as a "peculia nostrum" of his own; so that specimens would vary as that "peculia nostrum" was experimented with. Clay from the "bluff" of the Savannah River was probably used, first with the Indian "Unaker," and then perhaps the "Unaker" alone. The white body, shown Col. Stephens in 1741, was certainly not attained at Duché's first efforts, else he would have shown it sooner to this political adversary, nor would he have balked at sending samples of his clay and wares, "baked and unbaked," to the Trustees, as he did in 1738. By Duché's request, the Trustees had sent him "Smaltz, Tin and Lead," so the glaze, which he states was at "a second baking," would be a blued, lead glaze with perhaps a bit of tin in it if the body were not yet white enough, and perfectly clear, on his later specimens. Shapes would be simple and "not amiss," to use Col. Stephens' description. Decoration, under the glaze, would be a simple design, painted in deep blue, probably by inexperienced but careful hands.

It was November, 1946, before I was able to make that long-planned search. My sister, having left New York early during the War and bought a country place in South Carolina, just thirty miles from Savannah, had been urging me since war's end

to come down and search in those parts for the Duché china. There never was a time selected for the trip that some other matter did not take precedence in demanding my attention. Such was the case in November, but a desire and urgency such as I had never known won out, and November 8th found me driving to South Carolina and hunting along the way. My younger son, just out of the Marine Corps, was easily persuaded to drive me as far as Augusta, the trading centre of Duché's day, where my sister and brother-in-law met me. We had an afternoon there in which to check museum, antique and second-hand shops.

After a Sunday's rest in my sister's delightful home, a serious and unmitigating search for the Duché ware began. I had only twelve days in all and during that time we covered over 2,000 miles, searching from Augusta to Savannah, Ebenezer and all the area thereabout; from Waycross, Georgia, to Charleston, South Carolina, and finally up to Norfolk, Virginia, where Duché had formerly lived, and back to Richmond. We checked museums, antique and even junk shops all along the way. We searched old graveyards, for here we might find china of any age, it being an old custom among country people to decorate the graves of their beloved with such things. China animals and toys on children's graves, Dresden figurines on others, and all manner of curious pottery were observed, but not one thing that could have been made by Duché. We stopped at negro cabins, for bits of china treasured by one generation were often given to the servants of another. We stopped at farm houses. Old men and women remembered "them old-fashioned things," and it was without exception, "They's all gone now."

After searching among Salzburger descendants for five days and finding nothing, I decided to go to the Clerk of the Court of the largest town of the Salzburger area. I told him (Mr. Shearouse) the story of Duché and what I was hunting as simply as I could, emphasising the importance of the record left us by the early Salzburger settlers. He became very interested, asked if we'd looked in the graveyards, told us of two nearby very old ones, then suggested that I look over the things he had—I could have anything he had that might be "it." He did have quite a collection of interesting old pottery, but nothing I could believe with any amount of certainty had been made by Duché. Before I left he had decided to call the women of the community together and, as a civic project, get them to hunt for dated or marked specimens. He took down dates and possible marks to be found on Duché ware, my address, and assured me that a search would be made. We drove back to the Court House, where my sister had been searching records; and just as we were leaving he said, "Wait a minute. You go to Mrs. S. just four miles down the road. If anybody has what you're hunting, she has it, for she's a saving woman and has things from 'way back yonder.' Tell her I sent you."

We soon found Mrs. S. She was as hard as nails, and I got no further than the garden for the first hour. Though I told my story and what I was after, it made no impression. She'd never heard of Duché, had none of "them things." Then I talked of the Salzburgers, her own ancestors, who had left such marvellous records for us, and how we were seeking to find and preserve, for future generations, these very specimens her ancestors had used and written about. I saw her softening. Then, as if convinced I was harmless, she said, "Who was it you said sent you here?" I was on the porch, then in her dining room, kitchen, store room, packed with all sorts of old pottery, but nothing I could identify as my idea of a Duché. Each time (as if she were my ally now) she showed something, she'd say: "Could this be it?" or this, or this; and each time I felt more hopeless and discouraged. "Well," she said at last, "I got one more thing and if that ain't it, I ain't got it," and from the refrigerator she pulled a heavy bowl, filled with meat balls. She emptied, washed and presented it, saying: "My husband's mother used this and her mother before her; it's been with us since long before the War (meaning the Civil War, which to a Southerner will always be THE War); it's the oldest thing in these parts, and I reckon it's been here since the Salzburgers has, but I ain't wantin' to sell it." She chattered on, but I heard little more, so intent was I upon examining this specimen, feeling sure that here at last was one bit of the earthenware that Duché had made. The body was densely textured and mottled reddish brown as if made from shale and ball clay, found on the banks of the Savannah. The glaze, a clear straw coloured lead used all over, was worn from the inside bottom, where probably meat and vegetables had been chopped or bread kneaded for the last two hundred years. It was beautifully moulded and the glazed

bottom was flat, without rim or ridge of any kind. It took another hour to get the bowl, but when I left we were both well pleased and I had what I believed to be a nearly perfect specimen of the Duché earthenware that, despite its humble use, has a great deal of artistic charm.

During ten days of hunting I saw no other piece like it, nor did I see one piece of china that could qualify until the evening of the tenth day. Then, having checked the museums of Charleston, South Carolina, and spent hours hunting through old shops, I suddenly saw a blue and white bowl in a shop that carried "Oriental Wares." "Old Chinese," the dealer said. "In Charleston over 200 years." It certainly looked the 200 years, but was different from any Chinese I had ever seen, nor was it like any English or Continental ware. Translucency was slight, but it was a fact. I had it packed carefully and, though we continued looking as long as shops were open, I was too elated to see much else and wanted only to find a hotel for the night and study this rare specimen. Examination under a strong lens and through transmitted light only strengthened my belief, for in every single point this little bowl, the "gruel basin" of colonial days, qualified as a Duché specimen. It was of hard paste, painted with a simple design in deep blue under a thick lead glaze, which, though seeming to be beautifully distributed, was thicker about the foot rim and in one spot near the top. In the bottom was painted a circle enclosing a shell, the like of which is found on the beaches near Savannah, while near the inside top rim is a blue line, varying in width, but not run. "Equal to the Asiatic" expressed its appearance and durability. Though there was evidence of hard usage, even that on top of a hot stove, there was crazing, but neither chip nor crack.

It seemed like a miracle that I should have found it on this, my first search in the deep South, but when, why shouldn't I have found it? Had I not been looking for just such a specimen for more than ten years in Virginia, first, and then in Philadelphia, where Duché lived at the time of his death? Even at that, I always will believe this precious little blue and white china bowl met me "half way" and that other specimens of the Duché china dated or otherwise authenticated will be forthcoming. I write now in the hope that any present owners of this early Georgia china will present it as such, so that specimens will no longer be a supposition but a well-authenticated fact, just as William Cookworthy's mysterious "person" of 1745 is now known to be Andrew Duché, the Savannah, Georgia, potter.

RUTH MONROE GILMER.

Louisa, Virginia, U.S.A. March, 1947.

IVAN MESTROVIC AND THE STONE CITY

—continued from page 127

the flight, but that special atmosphere of holiness that we associate with it is lacking. The whole strikes us as a little cold and, may we say, stereotyped. "Christ among the Sages" is perhaps the least good among this group. The technique is always Mestrovic: simple and strong lines, but, as in the former bas-relief, the sculptor does not succeed in giving us the idea of being in front of Jesus, man but also God.

There was much more to be seen in that house and in the castello, which is a real museum of the master's work, but for that day we had had enough, filled as we were with that feeling of serene pleasure that grows in one from contemplating great art.

We left the artist, his work, his house, and came back into the city, through the golden gate and to the peristyle, from which the great figure of Grigur Ninski had that day been removed, little thinking that this seemingly unimportant event foreshadowed a future so fraught with disaster as to make the quiet retiring residence of the Emperor Diocletian one of the centres of the world's greatest struggles.

ANSWERS TO CORRESPONDENTS

A.J.L. (Ilfracombe). The coat of arms on the silver mounts on the Sheraton knife cases were in use between 1793 and 1797 only and are identified as that of the Tipping family impaling Lister. The bearer of these arms was John Tipping, Esq., of Crumpsall Hall, co. Lancaster, who at the age of twenty-four, in June, 1793, married Lydia, the daughter of Matthew Lister, Esq., of Burwell Park, at St. Clement Danes, London. On his marriage, the youthful bridegroom impaled his wife's paternal coat with his own, and one may speculate that the knife cases

may have been a wedding present. Unfortunately, his life was cut short, just four years after his marriage, and ended on July 3rd, 1797. The family of Tipping is of ancient origin, and a mansion, called Tipping Hall, appears to have been possessed by a family bearing the local name certainly as early as temp. Edward III and probably much earlier. It was the parent stock of several families of wealth and rank, and was eventually dignified with a baronetcy, in the person of Sir Thomas Tipping of Wheatfield, co. Oxon. A branch of this family settled at Preston and afterwards removed to Manchester. Of this family was Richard Tipping, who in the time of Henry VII was Mayor of Preston, as also was his son, who was Alderman and Mayor of Preston in the reign of Henry VIII. His son, Richard Tipping, of Manchester, named his house, which was of a considerable size, Tipping Gates. It would take too much space here to give the whole pedigree of this family, but as an indication of its distinction and importance one finds the families of Trafford, Legh, and Puleston linked with it among the various marriages down the years. The Listers of Burwell Park were a branch of the family of Lister of Arncliffe, and of this family was Thomas Lister who became the ancestor of the Listers of Gisburne Park (from whom descended the late Lord Ribblesdale), and the Listers of Armitage Park. The arms are blazoned: Argent, a bull's head erased sable, armed or, on a chief of the second, three pheons argent (for Tipping). Ermine, on a fesse sable three mullets, or (for Lister).

Mrs. Doveton (Bath). Recently I have purchased a pair of Bow figures, one of which is marked with an open crescent in underglaze blue. In his book on Bow Porcelain, Mr. Hurlbutt stated that he had never seen an open crescent, and that it was always solid. There is no question, however, that these figures could be Worcester; they are the well-known model, The New Dancers, with typical Bow colouring of the third period and much boccage. I should be very interested to know if the mark is, indeed, so rare, and to hear of any other specimens marked similarly.

The open crescent in underglaze blue is an exceedingly rare mark on Bow figures. I can only agree with the late Mr. Hurlbutt in saying that I have never seen an open crescent, though we have one Bow figure bearing the closed crescent. Mr. William King, of the British Museum, author of *English Porcelain Figures of the XVIIIth Century*, might be interested to hear of your find and you should write him.

R.B. (Sheffield). Your glass specimens are no doubt interesting and, if the sketch is followed correctly, much on the lines of the opaque twists in the stems of wine glasses first appearing in this country towards the end of the XVIIIth century.

The specimens may be English or Continental, but of what period it is impossible to say without examining them. For example, there have been for some years modern reproductions of XVIIIth century glasses with opaque twist stems, but sketches or even photographs would be of no use in distinguishing them from early ones. An examination must be made of the specimen itself. We suggest that your best plan is to send them to the Victoria and Albert.

E.B. (Leek). Pewter spoons with round bowls are likely to be of Dutch or Continental make. The late F. C. Hilton Price, in his work, "Old Base Metal Spoons," wrote: "It is of importance to note that nearly all English examples of spoons whether made of base metals or of silver, from the XIVth century to the middle of the XVIIth century, had fig-shaped bowls curving upwards, being broader at the base and narrower at the stalk or stem." The mark "Crown over Tudor Rose" was used by Continental makers and the other marks you mention are not included in works of reference as English marks.

BOOKS RECEIVED

ART AND GEOMETRY. By WILLIAM M. IVINS, JR. (Harvard University Press (London: Geoffrey Cumberlege). 16s. 6d. net.)

ABBOT SUGER. ON THE ABBEY CHURCH OF ST.

DENIS AND ITS ART TREASURES. Edited, translated and annotated by ERWIN PANOFSKY. (Princeton University Press (London: Geoffrey Cumberlege). 21s. 6d. net.)

VUILLARD, HIS LIFE AND WORK. By CLAUDE ROGER-MARX. Translated by Edmund B. D'Auvergne. (Paul Elek. 25s.)

INSIDE OUT. By ADRIAN STOKES. (Faber. 8s. 6d.)

BOTTICELLI and BOCCACCIO'S "ANASTAGIO DEGLI HONESTI"

THE picture on the front cover last month was reproduced from one of the four panels of a wedding chest painted in Florence and commissioned by Lorenzo de Medici, "Il Magnifico," the romantic poet and philosopher, connoisseur, collector of furniture and famous pictures, and a sagacious patron of the arts in the XVth century, a member of the family that commenced as bankers and became influential princes.

In XVth century Florence there was wealth, splendour and pageantry, and "Il Magnifico," who by 1487 had guided the inhabitants into the sphere of peaceful pursuits, encouraged with exceptional and princely magnificence the pageants and masquerades to which the Florentines were so attached. Langton Douglas, in his *Life of Piero de Cosimo*, quoting Carducci's description of processions, says "they were produced with much pomp . . . the processions started out after dinner and continued until three or four o'clock. They were graced with a numerous suite of masqueraders on horseback in rich attire, the followers carrying lighted torches accompanied by instrumental and vocal music with songs, ballads, and popular comic ditties. . . ."

applied it in liquid state to the moist plaster, the colours becoming absorbed in the plaster which hardened as it quickly dried. Thus there were no stretches of canvas or wood for the artist to work on as he pleased, but piece by piece plaster was prepared, the colours mixed, applied and left to dry, followed by a similar process for the next adjoining piece until the area was filled; patience and perseverance were the essential aids to artistic skill, because destruction of a portion was inescapable until perfection was reached.

Sandro Botticelli, the author of the pictures here illustrated, was born in 1445 and died in 1500, leaving the legacy of his masterpieces for centuries of wonder and enjoyment. His first lessons were with Fra Filippo. In 1481 he was in Rome where he was called by Sixtus IV to assist in the beautifying of the Chapel, and it was in Rome where he was commissioned by the Florentine statesman, Guidantonio Vespucci, to embellish his palace in the Via de Servi. Of the many famous pictures painted by Botticelli, bequeathed to posterity, art lovers will have their own particular favourite, his "Mars and Venus," by tradition is said to have been inspired by the tragic story of Guiliamo de

Fig. I



Enormous wealth was accumulated by the leading members of the Florentine wool industry and those who traded in the silks and spices from the Orient, and the enriched citizens, ambitious to imitate the patriciate, gloried in the possession of magnificent houses and palaces and, endowed with excellent taste, patronised the best artists to decorate and to complete the splendour and adornment of their homes. Frescoes remained in much favour.

The Sistine Chapel, with its frescoes, is one of the numerous testimonies of the artistic and intellectual endowments of Florentine artists and to the permanence of their achievements; it was erected by the architect Givannino de Dolci under Pope Sixtus IV della Rovere and consecrated in August, 1483, to the Assumption of the Virgin Mary. Here is the Sistine ceiling, the miracle of art performed by Michelangelo, of age-long and enduring fame. Of this work Charles de Tolnay, in his recently published *Michelangelo II.—The Sistine Ceiling*, writes: "In comparison all that which preceded in the field of art seemed merely an imperfect preparation for this work and all that followed seemed a decadence, an opinion shared by earlier writers. . . ." An outstanding example of his sculpture is the reclining nude, "The Dawn," in the Cappella Medici in Florence, and his masterpiece of architecture, the Dome of St. Peter's.

In fresco painting the artist diluted the colours in water and

Medici and Simonetta. Langton Douglas, in his *Life of Piero Cosimo*, argues his assumption that in 1494-97 it was in possession of the brothers Lorenzo and Giovanni Medici, sons of "Il Magnifico." Stephen Spender, in his Introduction to *Botticelli* (Faber Gallery Series), says of Botticelli's work "that it suggests processions of radiant figures beautifully adorned and described with a passion for detail," and again, "the spectacular festivals arranged by the Medicis in which allegorical scenes were staged to illustrate poems and stories must have inspired him," and so we may come to the painting of the story of Anastagio degli Honesti by Boccaccio, the writer held in high honour by the Florentines, and from whose great work, *Genealogia Deorum*, they acquired their conception of classical mythology. The story of Anastagio is from the *Decameron*, VIII, Vth day, written in the amatory times of a century previously, a narrative well suited to the pattern of the Florentine way of life.

Botticelli was commissioned to paint these four pictures by Lorenzo de Medici at the time of the marriage in 1483 of Lucretia di Pietro Rini with Gianozzo, relatives of the Medicis, and Botticelli is said to have used the features of his thirty-four-year-old patron for the chief figure, Anastagio. Several incidents in the progress of the story are shown in the pictures. In Fig. I a glimpse is given of Anastagio, the young nobleman of Ravenna,

Fig. II



on the extreme left, his companions encouraging him to forget the contemptuous rejection of his persistent suit by the beautiful daughter of Paolo Travesari. Next, a little to the right, the lovesick Anastagio is shown morosely meandering through the pine trees and the next episode in the same picture is that of Anastagio feebly thrusting at the dog attacking the woman pursued by the mounted knight. In Fig. II in the foreground Anastagio is recoiling from the sight of the cutting open of the woman's back, and next on the right are the gluttonous dogs; the story is continued in the background, the woman having gathered herself up unhurt from her torments and being pursued once again until lost to view.

In Boccaccio's story, the horseman recounts to Anastagio his own experiences with a perverse and capricious woman and the punishment she earned by her fickleness; the repetition, every seventh day in perpetuity, of the scenes witnessed by Anastagio. The result of the emotions aroused in him is shown in the coloured cover (April) which pictures the banquet given by Anastagio to Paolo Travesari and his family on the seventh day following the episodes painted in Fig. II, set amongst the pines where he saw them.

Anastagio is seen exhorting the terrified women at the upturned table to contemplate the fate of the unhappy woman.

Travesari's daughter appears to have had an awareness of danger, and Fig. III shows the wedding feast of Anastagio to the nobleman's daughter, and one may hope she became "so amiable and charming that all men praised her and no woman maligned her," as was said of La Bella Simonetta, the lovely mistress of Giuliano de Medici, whose portrait by Piero di Cosimo is in the Musée Conde at Chantilly.

Botticelli concludes his story with the reflection that all the women of Ravenna were impressed with the wisdom of seeking the safe shelter of marriage.

It is supposed that these pictures were painted on the wood panels of a marriage chest (cassone), the Florentine furniture popular as wedding gifts, although the subject of Anastagio's story could hardly have been the choice of a bride.

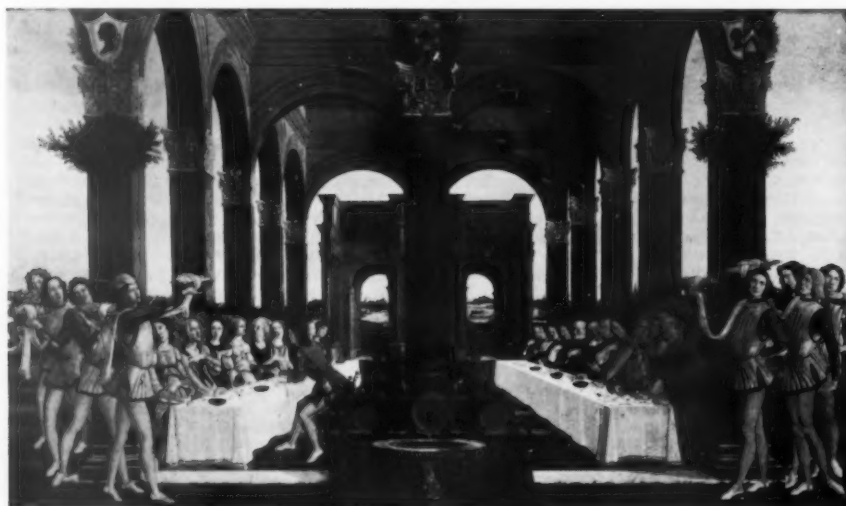
According to Yukje Vasgiri the pictures were designed by Botticelli and painted by his assistants under his guidance. Horne says the fourth picture was painted wholly by Botticelli, others see in the third picture the hand of his assistant, L'Alunno di Domenico.

Until the middle of the XIXth century the pictures remained in Florence. In 1868 they were bought by Sir Alexander Barker. After his death in 1879 they came into the collection of I. R. Leyland. In 1892 they were sold in France to M. Aynard, who sold three of them to Joseph Spiridon, and the fourth enriched the Vernon Watney collection. The Spiridon collection was dispersed at auction in Berlin and those three pictures were bought by Don Francisco de Asis Cambo of Barcelona, who in 1941 presented them to the Museo del Prado in Madrid, where they still remain, but separated from the fourth picture which is still in the Vernon Watney collection in England.

L. BREUNER.

Fig. III.

Photograph by the courtesy of Sir Robert Witt



SHAFTS FROM APOLLO'S BOW

4. Records and the Royal Academy

THE passion for records is an outstanding phenomenon of our time. We have, in fact, reached what the Americans—who hold the record for creating virile phrases—call a “new high” in the making of records. Record crowds, record weather, record speeds, heights, depths, breadths, distances, everything indeed which can be correctly or incorrectly recorded has to achieve the infinitesimal amount more of itself which establishes a record. The weather, which, like the poor of Scriptural rebuke, we have always with us, and which lately seems to have been rather more with us than usual, is an unending supply of records. The height of snowdrifts and of rivers, the depth of temperatures or barometrical pressures, the speed of gales or the slowness of the Spring, have captured the newspaper headlines for months. Any sign of slackening of this non-stop record of records has been hastily rectified by such revelations as that this is the coldest or wettest or windiest St. Patrick's Day since 1944, or something of that kind, which gratifies the prevailing passion without violating the truth, but scarcely bears critical examination.

A fascinating example of this enthusiasm is the Press announcement of the death of a certain Mr. Charles Brown Core, whose claim to fame consists in having had more pictures rejected by the Royal Academy than any other person. The underlying statistics upon which this claim is based are not given. The paragraph is simply headed: “Had Most R.A. Rejects” and the only figures given are the age of the artist at his death, which was 86. As no question of criminal or civil libel is involved, the newspaper does not even take refuge behind the word “Alleged.” Had this claim been substantiated by the necessary statistics—such as that the aspirant to Academic wall-space had sent three pictures since he was sixteen years of age, with four during the recent years when four were permitted, making a total of 212 rejects, we should have known where we were. So would he; for immediately somebody—Mr. Sere Yellow Leaf perhaps—would have established that he was now 87 and had sent to Burlington House since he was fifteen, making a total of 218 scorned works. At this juncture Mr. Lamb would have risen like a lion, delved into the archives of the Royal Academy, and revealed that in Victorian times the artist, Mr. C. D. Pippe, had submitted no less than 221 failures. So the game would have continued.

For this record business belongs entirely to the world of measurement; that Newtonian world in which we live for statistically recorded periods, move over measured distances, and have our being as AKAC/161/1 or whatever is the number on our Registration Card. It has nothing to do with values, but everything with prices, sizes, and velocities. William Blake, who in his own magnificently bad-tempered way understood this difference, depicted Newton, you will remember, bowed to the earth and very intently measuring a segment of a circle. The reverse of this is that design “Glad Day” who “stands tip-toe on the misty mountain tops” doing absolutely nothing except be immeasurably glad in a landscape which by its very indeterminateness defied the statisticians. Newton did not exactly begin this drearily factual business of exact and comparative measurement, but by his regrettable invention of the differential calculus earned himself the title of Father of Modern Science. Granted, it was not his fault that his child turned out a gangster with the atom bomb in his pocket. But Blake, when he made that colour-print in 1795, saw what was happening.

Most artists instinctively do. It is not only that in their hearts they doubt whether two and two make four, but that they know it doesn't matter very much whether they make four or forty. I confess that whenever I see statistics applied to matters of art I become suspicious. Top prices in the sale-room; turnstile records at exhibitions; or the fact that during the five years of the war Picasso in his Paris studio painted between three and four hundred oils, made nearly two thousand sketches, many plasters and five large new bronzes: these claims make news, but they do not necessarily have anything to do with art. They are beside the point, as all records are beside the point—even the record for having failed more times than anybody else to persuade that human, and thereby fallible, body, the Hanging Committee of the Royal Academy, to hang your pictures.

CORRESPONDENCE

GLASS

Dear Sir,

It has been kindly pointed out to me that in my article on “Eighteenth Century Drinking Glasses” appearing in APOLLO, January, 1947, the use of the terms “plain” and “drawn” together, with reference to stems, could be misleading. If in an attempt to condense a very wide subject I have given a wrong impression, I should be glad if you will allow me an opportunity to correct it.

Plain drawn stems, that is, stems made by pulling down the base of the bowl, enjoyed a period covered by the first half of the century.

A plain straight stem, on the other hand, indicates a straight stem, plain, applied to the bowl by a separate operation and not drawn down from it. They appeared throughout the whole of the XVIIIth century.

Yours faithfully,

E. M. ELVILLE.

The Editor,
APOLLO.

Sir,

I regret that illness has prevented an earlier reply to Mr. W. S. Dudley Westropp's letter published in your March issue.

Of course many works must be consulted in the preparation of authoritative views.

Regarding the question of tint in old Irish glass, I in no way inferred that Waterford glass has a blue colour, and referred to Mr. Dudley Westropp as my authority for denying the existence of “the blue colour of old Waterford.” It is common knowledge that the U.S.A. Customs has taken the appropriate action of refusing as antique any table glass invoiced as blue Waterford.

Irish glass in general made before 1820 did, however, possess tint—that is, a tone inherent in the ingredients that compose the metal. Recognised authorities make many references to this tint, and in my own observations of Irish glass through two decades I have invariably detected the presence of tints.

I have from time to time discussed the question of tint in flint glass made during the collectors' period (pre-1820) at several North Country glass-houses. It seemed generally agreed that until after 1825 technical difficulties stood in the way of clearing glass entirely in either England or Ireland.

Hodkin and Cousen, in their work, *A Textbook of Glass Technology*, say that “at the beginning of the XIXth century glass was universally melted in pots set in a furnace and directly heated.” Regarding direct heating they add, “quite apart from heat losses, which render such a furnace as this most inefficient, the fact that the fire is so close to the furnace chamber results in a light ash being carried into the chamber with deleterious effects upon the walls, pots and colour of the glass.” Passing of the glass through the lehr was also liable to affect its tint. Hodkin and Cousen point out that “the small amount of manganese needed for decolorizing rendered uniform distribution in the batch difficult.” It is also pointed out that clays for making the pots were not pure during the early XIXth century and at least one contemporary text book mentions this as a reason why glass could not then be cleared. Numerous other impurities to be found in the ingredients of flint-glass, all liable to tint glass, are mentioned.

I am myself quoted by the *Journal of the Society of Glass Technology*, March, 1939, in connection with pre-1820 Irish glass: “The excessive presence of lead oxide in its composition was responsible for a peculiar bluish-blackish or greenish-grey tint.”

The illustration which also appears in Mr. Dudley Westropp's book is from a photographic print supplied to me by the National Museum, Dublin, some twenty years ago.

Yours truly,

G. BERNARD HUGHES.

The Editor,
APOLLO.

April, 1947.

GAINSBOROUGH'S “RURAL LOVERS” AND WORCESTER
PORCELAIN

Mr. Tuke writes that he also has a copy of the print which states that the original was in the possession of Mr. Panton Betew. He adds: “It may be of interest to add that the central part of the design was used by Hancock in transfer prints on Worcester porcelain.”

A DRAWING BY NICHOLAS HILLYARDE (about 1547-1619)

An appreciation

BY BRINSLEY FORD

IN June and July of this year the Victoria and Albert Museum intend to commemorate the quatercentenary of the birth of Nicholas Hillyarde, the great Elizabethan miniaturist. One of the richest arrays ever assembled of the works of this rare and exquisite English artist will be shown, together with some of the finest examples from the hand of his most gifted and individualistic pupil, Isaac Oliver. Amongst the treasures to be exhibited none is better suited for a preliminary appreciation of Hillyarde's genius than the drawing reproduced here. Full of detail, it enables us to study some of those underlying subtleties which he employed to such perfection in his miniatures.¹ They alone, of course, can display the full range of his gifts, that sensibility in portraiture, that delicate refinement in colour, that richness of fancy—gifts so admirably suited to portraying the splendid adventurers, the melancholy lovers, and their dazzling Queen, whom Hillyarde, as her Royal Limner, immortalised again and again, each time bedecking her anew, as if in homage, with jewels which seem to be clustered and suspended about her as constellations in the orbit of some bright planet.

There are only two drawings which can be attributed to Hillyarde with any degree of certainty. One is the design for the Irish Seal of Queen Elizabeth, now in the Print Room of the British Museum, and the other is the subject of this appreciation. It was acquired in 1944 by the Victoria and Albert Museum, and has been called a "Lady in Court Costume," for, as Mr. Basil Long has pointed out,² "such a dress can hardly have been worn save at Court on State occasions, for the buildings whose doors would have permitted its passage must have been few in number." The lady, half suffocated by a huge ruff, swallowed within a vast farthingale,³ and smothered in jewellery and embroidery, is hardly visible. This tyrannical fashion, concealing alike the attractions of youth, and the defects of advancing age, originated in Spain, and was imposed by the Queen on the English Court, to its discomfort, and her own advantage.

In this drawing the lady's finery has engaged more of the artist's attention than her features. It is essentially the study of a dress rather than a portrait. For this reason it is of particular interest as showing Hillyarde's delicacy of invention, his taste and skill in dealing with all the accessories of adornment. It reveals by what consummate dexterity and certainty of hand he won that lightness of touch, which never lacks definition, and which gives distinction to every detail. By means of a finely woven web of lines, he has brought into being a framework, to which he has added with meticulous care the exquisite ornamentation. He has interpreted, in countless tiny strokes and twists of the pen, the quality of the jewellery, the texture of the materials, and the preciousness of each piece of frippery. He has rendered as brittle as spun glass the tautness of the ruff, given to the bows on the dress a character almost as fugitive as butterflies settling on a sunflower, and turned the feather fan into a tiny cloud. Perhaps of all the details, none is so subtle as the way the shape of her left arm is traced under the diaphanous sleeve.

When the human form is thus so stiffly veiled, and the very breath of life compressed by the weight of jewelled chains, we look with an increased awareness at the face and hands, as the only links with our existence, as the only clues to the character of the person portrayed. It is then that we discover the emptiness of the symbols which Hillyarde has introduced into this drawing in place of bone and blood. There is no physiognomic interest in the puppet face, and that its importance lies more in the part it plays in the design becomes obvious when we observe how the pronounced oval of the chin defines by contrast the lovely curve



A LADY IN COURT COSTUME. NICHOLAS HILLYARDE.
Victoria and Albert Museum. Pen. Size 5½ ins. by 4½ ins.
Costume points to date c. 1580

of the ruff and the majestic sweep of the farthingale. The hands, though both drawn in the rather stereotyped and conventional manner of the period, are in marked contrast to each other, both in style and feeling. This suggests that Hillyarde, absorbed in the detail of the dress, may well have drawn these hands from sources other than nature, and it is possible that the writhing elegance of the hand with the flower is derived from some Dürer model, while the hand holding the fan has the extended fingers, dull formalism, and flatness, so often to be found in Marc Gheeraerts the elder.

The subject of the drawing is almost an apotheosis of artificiality, but the treatment is singularly direct and unaffected. There is an order in all the intricate detail, like that inside a well-made clock, which is a delight in itself, and which shows Hillyarde's training and practice as a goldsmith and jeweller. It is the merging of the craftsman in the artist, which allowed him to wield the pen with such precision, and yet to create a work of such enchantment.

In Hillyarde's *Treatise Concerning the Arte of Limning*⁴ he describes his methods and materials. There is one theme on which he is very insistent, one pitfall to be avoided at all costs: he deplores the abuse of shadow in small pictures. This drawing, in its freedom from this imaginary offence, illustrates the practical application of his theory; namely, that to do justice to beauty demands all the light possible; to place a lovely woman in shadow only kindles the desire to see more of her, "but if she be not

A DRAWING BY NICHOLAS HILLYARDE

very fayre together with her good proportion, as if to palle, too red, or frekled etc., then shadowe to shewe her in doeth her a fauore." We may assume that the subject of this drawing suffered from none of these blemishes and that, like Queen Elizabeth, "seeing that best to shewe onesselfe nedeth no shadow of place but rather the oppen light," she decided to be drawn like the Queen in "the open ally of a goodly garden, where no tree was neere, nor anye shadowe at all, saue that as the heauen is lighter then the earthe soe must that littel shadowe that was from the earthe." The background, far from being a "goodly garden," is rather, if anything at all, a derelict expanse, and singularly inappropriate to so exotic a being, but the light is there, coming from every direction, illuminating every detail with crystal clarity, chasing the shadows into the crevices of cuff and epaulette, and leaving little more than a few scattered accents. "That littel shadowe that was from the earthe" cannot be expelled, and is drawn "like hatches as wee call it with the pen; though the shadowe be neuer so great it must be all so done by littel touches." This method of hatching is done, as Hillyarde himself informs us, in imitation of Dürer's engraving, an exercise in the use of the pencil point, a technique to be mastered before limning is even attempted.

Dürer, with whose works Hillyarde was evidently well acquainted, is singled out for a particular tribute in the Treatise. Praised as a painter and engraver, even admired as "the most perfect shadower that euer graued in metall for true shadowes," he is excused, if his sitters lack the beauty of Italian or English women, in a passage worth quoting, as it indicates not only Hillyarde's ideas on feminine beauty but where, in its rarest form, that beauty is to be found. "He (Dürer) was no great traueiler, that he neuer sawe those faier creatures that the Italiens had seene, as . . . Raphael . . . , for besides a certaine true proportion, some of this doe exell his in kind of beautifulnes and sperit in the linament and jesture with delicacye of feature and limes, hands and feet surpassing all other portraictures of the Duch whatsoeuer, yea euen nature itself, except in very few, which rare beautys are (euen as the diamonds are found amongst the sauage Indians) more commonly found in this yle of England then elsewhere, such surely as art euer must giue place vnto. I saye not for the face only, but every part, for euen the hand and foet excelleth all pictures that yet I euer sawe. This moued a certaine Pope to say that England was rightly called Anglia, of Angely, as the country of Angels, God grant it." This judgment, this subtle juggling with the golden apple, bestowing the prize first on Italy, and then with double emphasis on England, is not the prejudice of insularity, for Hillyarde was ever generous in his praise of foreigners, but a charming compliment to his compatriots, who, indeed, are still the fairest, as British beef is still the best, though both are often set at a disadvantage in the dressing.

Hillyarde, in spite of his admiration for Dürer, proclaims himself as chiefly influenced by another master: "Holbeins maner of limning I haue euer imitated and howld it for the best." Any comparison between their miniatures proves at once Hillyarde's immense debt to Holbein, and his extreme independence. While Holbein belongs to the main rhythm of the Renaissance, delighting in the individual, as the most interesting of all subjects, and drawing his sitters with the breadth of an enlightened vision, natural to one who had moved in the circles of Erasmus and Thomas More, Hillyarde lacks this wide horizon, this universality, and, distracted by a peculiarly fecund, though limited, imagination, is forced to particularise.

Hillyarde's development (and it would have been disastrous otherwise) is quite unlike what might be expected from a declared imitator of Holbein. Hillyarde's artistic descent is a dual one. The sources of his inspiration and origins must be sought for, not only in the work of his great German master, but also, as Professor W. C. Constable has suggested,⁵ in the great tradition of the English illuminators, whose "delicate execution, gentle temper, decorative quality" and "lyric grace" Hillyarde inherited, and with whose works, it seems reasonable to suppose, he was familiar. Thus it is that this drawing, in spite of all its sophisticated detail, retains a certain *naïveté* of spirit, and it must always strike us as something of an anachronism that it should have been executed nearly half a century later than the portrait heads by Holbein at Windsor.

NOTE.—The drawing bears in the bottom right-hand corner the emblem of the Lancaster Herald, Mr. A. G. B. Russell, from whom it was acquired by the Museum in 1944. Of all contemporary collectors' marks the Lancaster Herald's is not the

least inconspicuous, and though it suits this Elizabethan work better than it suits some of the splendid Italian drawings from the same collection, its size, nearly that of the face, and its pronounced tone, cause its presence to be regretted.

¹ Carl Winter. *Elizabethan Miniatures*. King Penguin, London, 1943. This small volume, if still obtainable, is a model of its kind, both for its text and choice of illustrations.

² Basil S. Long. *Connoisseur*, July, 1924. Page 139. Reproduced Plate II.

³ F. M. Kelly and Randolph Schwabe. *History of Costume and Armour, chiefly in England, 1066-1800*. London, Batsford. Vol. II. Reproduced Plate VI, ii.

⁴ Nicholas Hillyarde. *Treatise concerning the Arte of Limning*. Walpole Society, 1912. Vol. I, pp. 15-54.

⁵ W. C. Constable's Introduction to *Catalogue of Exhibition of Late Elizabethan Art*. Burlington Fine Arts Club, 1926. Drawing listed under miniatures, page 43, No. 2. Reproduced Plate XLX.

BOOK REVIEWS

ENGLISH WALNUT FURNITURE

VENEERED WALNUT FURNITURE. By R. W. SYMONDS. (John Tiranti Ltd. 6s.)

The golden age of English walnut-veneered furniture is a short one, ranging from the reign of Charles II to about 1740, when it was ousted from fashion by the importation of mahogany. Mr. R. W. Symonds has dealt at length with walnut furniture of this period in his *English Furniture from Charles II to George II*, but this does not stand in the way of this useful small book, in which nearly all the fifty-two illustrations have never been reproduced in previous work. The text is translated into French and Spanish, and foreign readers cannot fail to appreciate the English sobriety and elegance of this veneered furniture, and the surface charm of the skilfully matched veneers. In attributing the great development of English furniture to the influence of skilled foreign craftsmen, Mr. Symonds rightly (p. 8) includes some immigrants such as the Royal Cabinet-maker, Gerreit Jensen, but surely the name of William Farnborough is English?

THE ENGLISHMAN BUILDS. By RALPH TUBBS. Pp. 74. Illus. and diagrams. (Penguin Books.) 3s. 6d.

A portly, white-waistcoated little bird, when seen on the cover of a book, has grown to be associated with something worth-while in the literary world, and *The Englishman Builds* is no exception. Mainly the book tells its story by picture and diagram, and some of the illustrations—like the very spirited milking scene from a British Museum MS., or the agricultural study from the famous Luttrell Psalter—are quaintly beautiful. The Psalter reproduction shows a man harrowing a field, whilst behind him walks a boy with a sling and an apron full of stones. One stone is in the air—adroitly placed between two crows—whilst another is about to follow. Truly a veritable David! But the illustrations concerned with building proper are no less excellent—those of Romsey Abbey and Kilpeck Church being especially delightful. It is difficult also to speak too highly of the series dealing with Great Coxwell barn, a building which made such an impression on us, when seen many years ago, that it has been found impossible to forget its towering majesty of wood and stone. If we found the first part of the book better than the latter half, it must be due to a streak of medievalism in our nature, but the commentary is sanely sound throughout. It is at once less than a text-book—since it refuses to compress styles within too rigidly defined limits—and at times very much more—for it encourages a liberal, humanistic outlook foreign to the average treatise. With so much new building to be done, and with such arrears of repairs to older structures to overtake, it cannot be argued that its appearance is other than timely. Its general format is also attractive.

ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

SALE ROOM PRICES

WORKS of art and antiques continue in great demand and are fetching very high prices at all the auction rooms. The Kent Collection is an example; though quite of recent date great taste was shown in the making of it and every assistance was given by the dealers from whom the lovely examples were purchased.

February 5. Silver. CHRISTIE'S: Gold vase-shaped ewer, £420; Swedish two-handled circular bowl, £240; William and Mary large tankard and cover, 1692, £550; Commonwealth circular dish, £260; tea and coffee service, £150; circular salver, J. Crouch and T. Hannam, 1778, £125.

February 11 and 26. Pottery and Furniture. PUTTICK AND SIMPSON: Chimney glass in old Dresden porcelain frame, The Seasons and Birds, £105; Minton dessert service, 36 pieces, £50; four Hepplewhite mahogany chairs, £46; Chippendale elbow chair, £35; and another one, £44.

February 20, 21 and 28. Furniture and Silver. KNIGHT, FRANK & RUTLEY: Queen Anne chocolate pot, John Chartier, £90; Spode dinner service, 69 pieces, £34; six Sheraton dining chairs, £70; Louis Seize kingwood secretaire, £40; XVIIIth century grandfather clock, Edward Tutet, London, £50; Chippendale break-front bookcase, £170; XVIIIth century bracket clock, James Brewer, £37.

February 26. CHRISTIE'S, Silver: An ormolu stand centre-piece and four dessert stands, £180; large circular salver, 1817, £120; pair George I table candlesticks, John Edwards, 1719, £105; pair George I plain jugs, James Smith, 1727, £440; Queen Anne plain jug and cover, John Gibbons, 1706, £340; Estonian parcel-gilt tankard and cover, Valentin Reval Adrian, 1720, £115; shell and hour glass pattern table service, Paul Storr, £105; pair two-handled soup tureens, covers and liners, Paul Storr, £225; oval vegetable dish and cover, Paul Storr, £100.

February 28. Porcelain, Furniture and Clocks. SOTHEY'S: Meissen vase, Augustus mark in blue, £260; Crown Derby dinner service, £110; Queen Anne walnut dressing table, £170; Harlequin set of seven Stuart high-back chairs, £125; French suite of furniture of five pieces, Louis XV design, £220; Sheraton mahogany sideboard, £180; eight George III dining chairs, £360; Georgian side table, £100; pedestal writing table, £150; pair XVIIIth century wall mirrors, £105; larger pair Chippendale mirrors, £155.

March 5 to 27. Furniture, Porcelain, Silver, etc. ROBINSON AND FOSTER: Mahogany break-front bookcase, £184; oak dining table, £65; Queen Anne escritoire, £90; pair oak frame easy chairs, £90; Queen Anne tallboy, £82; pair kingwood inlaid tables, £50; pair George III elbow chairs carrying the royal coat of arms, £546; Dutch walnut and marqueterie a'fleur cabinet, £73; walnut kidney-shaped writing table, £86; View of Windsor Castle, Barret and Gilpin, £69; The Letter and The Ring, a pair, J. Carolus, 1869, £304; Flowers in a Pail, Jan Fyt, £294.

March 31. Works of Art. ANDERSON AND GARLAND: Queen Anne rat tail spoon, £38; fifteen table spoons, 1717-1767, £13; twelve George II table forks, £60; four table candlesticks, 1773, £42; pair sweetmeat dishes, 1709, £56; William and Mary tankard, £92; and Queen Anne one, Seth Lofthouse, £80; George II ewer shape jug, 1725, £120.

March 12, 13 and 14. The property of the Duchess of Kent. CHRISTIE'S: Three famille rose ducks, £152; pair of cocks, K'ang Hsi, £325; pair green parrots, £126; pair horses, Ming, £136; pair men riding kyllins, £173; pair kyllins, Ming, £315; pair cranes, pair cocks, and pair hawks, all K'ang Hsi, £325, £241 and £451; two square teapots and covers, £336; pair vases, Ming, £357; pair cylindrical vases, K'ang Hsi, £1,260; two pairs famille rose vases and covers, £199 and £205; pair famille verte vases and covers, £304; and another pair, K'ang Hsi, £304; pair famille rose jardinières, £504; English bracket clock, Eardley Norton, £168; pair oval jardinières, £609; Chippendale side table, £163; Regency writing table, £210; another one, but knee-hole, £441; six Hepplewhite chairs, £325; and pair settees, Hepplewhite, £326; pair Chippendale mahogany settees, £462; twenty Chippendale chairs, £2,310; and nine, £420; Chippendale writing table, £325; pair English marquetry commodes, XVIIIth century, £1,627; Chippendale library table, £367; Chippendale chest, £231; and pair console tables, £525; and a knee-hole table, £682; two pairs of Queen Anne mirrors, £378 and £304; two Frankenthal groups, £304 and £220; Dresden beaker, A. R. mark, £441; and pair vases, £325; pair vases, covers and a beaker, £409; all these Dresden, pair green parrots, £651; cock and hen, £819; the Comtesse de Kosel, £588; Frederick the Great with

negro page, £942; Sèvres dessert service, £609; Louis XV toilet table, £546; Chinese lacquer cabinet, £325; English toilet mirror, £525; six Chippendale chairs, £757; lacquer cupboard, £483; pair Queen Anne card tables, £945; Queen Anne walnut settee, £861; two pairs cut glass chandeliers, £504 and £367; Regency writing table, £336; Chippendale armchair, £441; Queen Anne chest of drawers, £462; two walnut stools, £504; pair vine-shaped wine coolers, Benjamin Smith, £460; silver-gilt octagonal inkstand, B. and J. Smith, 1809, £270; pair silver-gilt candelabra, John Carter, 1771, £480; oblong inkstand, J. Langford and J. Seville, 1765, £240; pair silver-gilt salvers, 1759, £260; Queen Anne oblong tray, 1711, £800. Pictures: the three Lorrains fetched good prices: Priests Sacrificing to Apollo, £3,045; The Landing of Aeneas in Italy, £2,310; and Herdsmen driving Cattle through a River, £1,575; The Repose in Egypt, Orazio Gentileschi, £525; Flowers in a Vase, J. Van Huysum, £546; and two others by him, £630 and £693; Flowers in a Vase, G. P. Verbruggen, £294; Flowers in Vase, N. Verendaal, £315; A View of Il Ponte Rimel, £399.

March 21. Furniture and Porcelain, etc. SOTHEY'S: Bristol tea service, £90; Bristol figure of Vulcan, £88; pair of Vincennes White groups, £120; large lead crystal punch bowl, £200; Chippendale mahogany chair, £74; William and Mary oyster chest, £170; writing chair, £90; octagonal writing table, £400; George III display cabinet, £90; Chippendale elbow chair, £100; pair Queen Anne walnut chairs, £160.

March 25. Chinese Art. SOTHEY'S: Four Tang examples, two figures of dancing girls, £130; figure of slender lady, £130; stone figure of lion, £125; pottery one of a Bactrian horse, £180; foliate stem cup, Ming, £135; Chun Yao bubble bowl, Sung, £220; Ming circular bowl, £250; pair famille verte figures of kyllins, £500; pair eggshell saucer dishes, Yung Ching, £390; tea and coffee service, same period, £180; four Chien Lung examples: group of lady, etc., £165; pair figures of hawks, £220; figures of cranes, pair, £530, and pair pheasants, £580; Chinese bronze Ku, Shang Yin, £260; early bronze Ting, Shang Yin, £360; large bronze wine vessel, The Warring States, £210; pair bronze food vessels and covers, Chou dynasty, £500; and vessel (Kuei), Shang Yin, £250; pair Chinese mirror paintings, Ch'ien Lung, £400; Sung jade vase, £105; and bell of the same, £110; water buffalo, XVIIIth-XIXth century, £130; and another one, XVII-XVIIIth, £400; green jade twin vase, Ch'ien Lung, £420; massive Imperial jade vessel and cover, made in Ch'ien Lung period in antique style, £1,600; single and two pairs vases same period, £260, £230, and £400; four more pieces, Ch'ien Lung: dark green jade brush pot, £900; incense burner and cover, £450; bowl, £450; spinach green bowl, £550; pair carved green jade bowls and covers, XVIIIth century, £880; jade table screen, £180; pair figures of cranes, £340; pair Chinese paintings in Chippendale gilt frames, £380.

March 28. Pictures. CHRISTIE'S: Young Gentleman, Florentine school, £682; Henry IV of Germany, G. B. Tiepolo, £420; portrait of Doge Girolamo, Il Tintoretto, £399; triptych, The Master of the Magdalen Legend, £504; The Death of Virginia Jorg Breu, £357; A Squally Day at the mouth of a River, Jan Van Goyen, £892; Palace in Rome, G. P. Pannini, £525; portrait of Prince Maurice of Orange, Ravestein, £577; Marquis of Hamilton, P. Van Somer, £472; Richard Pococke, J. E. Liotard, £577; Building Houses with Cards, Francis Hayman, R.A., £504.

March 6, 7, 14, 21, 27 and 28. Furniture, Silver, China, and Works of Art. KNIGHT, FRANK AND RUTLEY: Bracket clock, John Sebire, £38; oval top dining table, £90; walnut pedestal knee-hole writing desk, £260; William and Mary lowboy, £42; Queen Anne walnut bureau, £100; six Regency mahogany framed chairs, £75; oak refectory table, £50; set three XVIIth century Brussels tapestries, £440; coffee pot, 1771, £40; tray, Robert and David Hennell, £78; pair wine coolers, 1711, Paul Storr, £180; pair Queen Anne sugar castors, £160; plain coffee pot, 1718, £350; pair Irish salvers, 1701/02, £270; pair Irish alms dishes, 1724, £320; Irish silver cup, 1717, £280; William and Mary tankard, 1693, £260; pair two-handled cups and covers, Anthony Nelme, 1714, £450; Charles oval basket, 1673, £430; James II tankard and cover, 1685, £190; pair silver-gilt fruit dishes, 1787/9, £210; four massive wine coolers, William Pitts, 1806, £430; pair Canton enamelled porcelain vases, £370; ten Chippendale mahogany standard chairs, £400; two Gainsborough open armchairs, £600; bracket clock, Peter Garon, London, £160; partners Chippendale knee-hole desk, £255; suite in beige and floral tapestry, four pieces, £320; walnut cabinet, shaped front, £185; Georgian bureau bookcase, £60; Elizabethan oak court cupboard, £42; old English oak wardrobe, £50.

CURRENT SHOWS AND COMMENTS BY PERSPEX

TRANSCRIPTS AND TRANSLATIONS

OFFICIAL forms are invariably more formidable than informative. By some strange working of the official mind they seem always to miss the precise definition; they ask questions which cannot be answered without endless qualifications, or make rules which probably apply to somebody but never to oneself. The explanatory footnotes, with which such documents teem, never explain. One sentence in the Royal Academy Official Notice to Artists concerning the types of work inadmissible has always puzzled me. It stipulates: "No mere Transcript of Objects of Natural History." What precisely does that mean? Is the wife of a Beer Baron "an object of Natural History," and if so is an Academy portrait of the lady "a mere transcript"? Is a racehorse "an Object of Natural History," and is the P.R.A. breaking the rules by his faultless representation of these noble creatures? So, broadening down from precedent to precedent, we pose the question upon vases of flowers, dishes of apples, pumpkins, lobsters and the herrings which play so large a part in this year's Exhibition.

At first glance this stricture may seem to play straight into the hands of that school of aesthetic thought which only admits error when the eye is depicted on the wrong leg. Such pictures, even though imagination duly stretched may regard them as being concerned with "Objects of Natural History," could never be designated "mere transcripts." Despite this loyalty to the demands of the Royal Academy, however, they do not appear on the walls of Burlington House. Edward Wadsworth exercises his right as an Associate to exhibit a flower study so formalised that it is almost an abstraction; and James Fitton, also an Associate, shows five works in his characteristic manner with its echo of the least formal of the Impressionists.

There is one excursion into Surrealism, or at least to its technical borders: "Philosopher with Perspectives completed from Fragments." Carel Weight has a "Village Cup Tie" which has nothing of the transcript about it; and Dame Ethel Walker shows one of those seascapes of hers which reduce all to a pattern of creamy foam. There may be one or two other works which depart from academic naturalism, but in the main the thirteen hundred exhibits toe that line. The portraits are "speaking likenesses"; the most remarkable of them, this year, being a small pastel portrait by A. K. Lawrence, R.A., of "Catriona, the daughter of Colin Anderson," and the most orthodox Royal Academic being one of "Sir William Darling, Provost of Edinburgh," by James Gunn, which is very large and resplendent. On the whole, however, it is not a portrait year; it runs to landscape. The whole exhibition might with advantage be transhipped to America to attract visitors and their dollars to this island, for it portrays almost every corner of the country in the sentimental beauty which, in fact, exists. Nor is there too much art to confuse the sheer facts of fields and trees, charming villages, bridges and churches, and the ever-changing sky. Our XVIIIth century artists discovered England, and the vein of quiet beauty has not become exhausted in more than two hundred years of intensive working.

Dame Laura Knight has three landscapes which are not in this mood. They are vivid and strident, fierce in colour and challenging in lighting and composition. They show a keenness of observation of nature as, for instance, in the one "Sundown," where Dame Laura has admirably caught the phenomenon of the brilliance which appears to bite a piece out of the contour of the hill and to give the rest of the outline a hardness only seen at that moment of weird illumination. Perhaps her greens are too blue and metallic, especially in the "Winter Afternoon" which is an awkward composition. Whatever strictures one may make, however, on these landscapes they have an intensity and a daring lacking in so much else in Burlington House. This is particularly true of the water-colours: so monotonously clean and uniformly correct. Like Kingsley's sweet maid they are determined to be good and let who will be clever. One looks at the whole two hundred, and wishes that somewhere in this faultless array of bright English scenery and neat flowers there were one touch of

stridency or vulgarity. But no; the Speech Day atmosphere of good form is maintained throughout: there is no misbehaviour under the keen eyes of the Burlington Housemasters.

We have to realise, however, that this Old School Tie tradition is the business of the Academy, and that if we want revolt we must look for it outside these hallowed walls. The point is emphasised if we go to the Tate Gallery to the Exhibition of Modern British Pictures which have been shown in nine European capitals as representative of our contemporary art. Of the fifty artists whose works from the Tate Gallery collection were chosen for this purpose only seven were either Academicians or Associates; and a similar number are showing in the Summer Exhibition of the R.A.

Thus, by an interesting paradox, official art is revealed as being something other than academic official art. The New English Art Club, founded in the late 80's as a counterblast to the Royal Academy, and from the beginning the home of the not-too-revolutionary revolutionaries, is really the dynamic behind this movement. It has from its inception provided British art not only with artists, but the Slade, the Royal College of Art, and other schools with principals and principles, our leading art galleries with directors, the universities with Slade professors, and has had great influence with the administration of the Chantry Bequest. Moreover it has had a surprising number of its members eventually elected to the Royal Academy itself, even though this has often been at the tamer end of their career, whilst on occasions they have resigned with a certain clamour. Breakaways from the New English Art Club such as the Camden Town Group, the London Group and that Glasgow group of artists who resigned early provide the further cohorts of rebellion.

The first bond which all these New English men had at the foundation of the club was that they had studied in Paris and were influenced enormously by the Impressionists and the men we ultimately called Post-Impressionists. This French influence dominated all art in revolt from that time forward. Even when

(Continued on page 161)



WOODED LANDSCAPE WITH COTTAGES. By HOBBEA
From the Exhibition of Dutch and Flemish Masters at the Eugene Slatter Gallery
PERSPEX's Choice for the Picture of the Month

GABRIEL METSU

WE are privileged to be able to present with this issue a colour print of an interesting picture by the Dutch Master Gabriel Metsu, which is now in private possession in this country. It represents the painter with his wife in their parlour, where they have been playing cards. The artist is seated at a solid table, and is lighting his long churchwarden pipe from an earthenware cup containing embers; his wife has just poured out a glass of ale which stands on the dresser behind them, and is in the act of replacing the jug on the top of a box which rests on the striped cover which has been drawn to the corner of the table. Resting on the table against the box is a slate on which the score has been recorded with a piece of chalk lying on the table. On the floor lie three cards and a broken pipe. His fiddle hangs against the wall, and the overmantel is ornamented with a row of Delft plates. The signature G. Metsu is on the lower member of the front leg of the table.

Gabriel Metsu was born at Leyden in 1630, and became a member of the Leyden Guild of Painters when he was only 14 years old. Gerard Dou (1613-1675), the founder of the School of Dutch *genre* painters, was also born at Leyden, and Metsu was one of the many distinguished pupils who benefited from his tuition. In 1650 he moved to Amsterdam and came under the influence of Rembrandt, as had Gerard Dou before him. For an appreciation of the perfection of Metsu's art we quote from the eighteenth edition of the Catalogue of the "Foreign Schools" pictures in the National Gallery, published 40 years ago.

"In the subjects which he selected for his art—scenes from domestic town life, chiefly among the wealthier classes—he was unsurpassed in his fine observation of character and gesture, in his exquisite and expressive drawing of hands, in his delicate manipulation and finish, in the *spirituel* touch of his pencil, and in the refinement and beauty of his colouring. His compositions are faultless in arrangement and in balance of parts. In respect of chiaroscuro, if that term be applied, as it often is with us, not merely to the management of light shadow and reflex but to that of lights and darks generally in their mutual relation and values as local colour, Metsu was a master of the first order. When his pictures have escaped the ordeal of ruthless cleaning they are pervaded by the finest tone, and the whites in them have that delicate glow which distance and atmosphere lend to snowy peaks. It is obvious that he caressed this least manageable of colours with unceasing love. Altogether his works have a quality of distinction rare in those of any School." Metsu died at Amsterdam at the early age of thirty-seven, and was buried there on October 24th, 1667.

Metsu made two versions of this portrait of himself and his wife, the other being in the Metropolitan Museum in New York. Concerning the latter the Museum authorities have recorded the following particulars:

"On the back of the panel are two seals, one from the Sedelmeyer Gallery, Paris; the other is undecipherable so little remains. Two pieces of paper were pasted on the back of the panel. One is in a fragmentary condition and seems to be a piece cut from a sale cata-

logue. It reads: 'Gabriel Metsu; Un très beau tableau de ce Maître & du plus grand mérite; il représente un bourgeois Hollondais, fumant . . . de lui, une femme occupée à lui offrir . . . scene se passe dans l'intérieure d'une . . . on remarque differens ustensils . . .' The second piece of paper which was pasted over the first is handwritten, and quotes the entry in Smith, Catalogue Raisonné, IV, No. 93." They then record the various Collections through which their version has passed.

In De Groot's book Vol. I, No. 178 is the Metsu in New York; and No. 203d is the present version, which was exhibited at the Royal Academy Winter Exhibition, 1879, No. 110. It was then in the collection of S. Sandars. In 1890 it was acquired by Thompson and Wallis, of King Street, St. James's, and in the same year it passed into the Meyes Collection, London. Between the years 1940-1945 it was loaned by Mrs. Meyes to the Netherlands House, London, where it was catalogued as by Brekelenkam. A recent cleaning has restored its correct attribution. The identity of the two figures rests on the authority of the Metropolitan Museum, New York. There are four exquisite examples of this Master in the Wallace Collection, one of which represents a sleeping sportsman, wearing the same long red overalls as Metsu is wearing in this interesting picture, and another recurring feature is the clay pipe broken into three pieces lying at the foot of the sleeper. The signature G. Metsu in the "Sleeping Sportsman" reproduced below appears on the slab on the top of the brick wall, between the pheasant and the gun.



THE SLEEPING SPORTSMAN, by Gabriel Metsu.
From the original in the Wallace Collection, by permission



GABRIEL METSU

In a private collection

The figures depicted are identified as Gabriel Metsu and his wife



A DISH OF CAFFAGGIOLO
MAIOLICA
depicting the NINE MUSES
circa 1520



THE DISH IN THE LOUVRE
decorated by the artist of the Muses dish

A DISH OF CAFFAGGIOLO MAIOLICA

BY BERNARD RACKHAM

THE dish reproduced in the accompanying colour-plate is an example of Italian maiolica of unusual interest. The flat centre provides the field for a picture in colours of the Nine Muses; the rim has a close blue-and-white pattern of small leaves on coiled stems, whilst a slighter pattern of crossed lozenges alternating with *motifs* that suggest a looped thread, also in blue, fills the hollow. The back of the dish is plain. In the picture the Sisters are shown sitting on the ground in the open air, singing, with cypresses and other trees scattered over the landscape behind them; their setting recalls a well-known engraving by Marcantonio Raimondi in which three men in a doctor's cap and gown are similarly seated on the greensward in learned disputation; but no engraved original seems to exist which might have served as a copy in the Muses dish, and this is a point of some importance, for the use of engravings as a model or base for their compositions was a practice that was becoming increasingly common among maiolica-painters in the period to which the dish belongs. One of the Muses, on the extreme right, holds a long scroll of music, another is playing a fiddle, whilst a third, on the left, is singing from a book, but there are no means by which the Nine can severally be recognized individually; a lute, a horn and a second stringed instrument with neck ending in a swan's head, lie scattered in the foreground. It may be noted that the composition bears no resemblance whatever to the group in Raphael's famous *Parnassus* fresco in the Vatican.

The colour-scheme is somewhat unusual on account of the dominance of green; warm yellows, tawny-orange and brown are also freely used, but blue, which when once introduced had become as a rule, in the earlier phases of maiolica-painting, the master colour, though here employed for the drawing throughout, plays only a minor part. The dish thus holds a middle position as regards colouring between the blue dominance of Faenza and other early classes of maiolica and the prevalent warm tones—yellow and orange—of the later, Urbino school.

To determine beyond a doubt where a given example of maiolica was made is not always easy where there is no mark or signature as a guide, but in this case there are analogous pieces which provide a clue. The charming leaf-scroll pattern on the rim is of Near-Eastern and ultimately of Chinese inspiration—such decoration was indeed known among the craft as *alla porcellana*—and something almost identical is to be found on the rim of the well-known blue-and-white plate in the Victoria and Albert Museum with the mark of the workshop of the Sienese Maestro Benedetto; numerous potsherds with this pattern have moreover been dug up at Siena. In spite of this, there is reason to attribute the dish to another factory in Tuscany, that annexed to one of the Medici castles, at Caffaggiolo. The painting of the main decoration—in the picture of the Muses—has no very near parallel in maiolica of undoubted Sienese origin; but there is in the Louvre a dish¹ with the subject of St. George and the Dragon in colours in the middle, and the painting of this bears such a close similarity both in draughtsmanship and in colour tonality to that of the Muses that both may be accepted as the work of one and the same artist. Of the rim patterns, in blue only, on the Louvre dish the inner is identical with the outer of the 'Muses', whilst the outer displays a medley of birds, running hares, and formal flowers among loose scrollwork; this outer pattern, in turn, is repeated as the border of a dish in the British Museum with, in the middle, the subject of Abel's Sacrifice, again probably by the painter of the Muses. Whether the centre subject (not the rim-painting)—a highly fanciful 'Fountain of Youth'—of a dish in the Museo Civico at Bologna² is to be attributed to the same hand is less certain; the Bologna dish is dated 1513, whereas the other pieces in question are clearly somewhat later, and may be assigned with probability to the third decade of the XVIth century. It is conceivable that they exhibit the handiwork of the same painter in its later development.

The Abel dish in the British Museum gives the clue to the whole group of pieces, for it is marked *In chafaggiuolo*. This mark occurs again, as *I chafaggiuolo*, on a dish in the Victoria and Albert Museum.³ This dish has, on a central boss, the arms of Gonzaga of Mantua, painted in colours, including an uncommon red which is characteristic of the Caffaggiolo palette; it is otherwise painted in blue alone with two zones of musical

trophies and monsters among free leafy scrollwork like that of the St. George dish in Paris. Similar scrollwork occurs on another specimen in the Victoria and Albert Museum,⁴ entirely blue-and-white, with an S.P.Q.R. shield in the middle and on the back a mark resembling a spur without a rowel—perhaps a fanciful form of C (for Caffaggiolo). A still later illustration of the same trend at Caffaggiolo may be recognized in a dish in the British Museum with the Triumph of the Indian Bacchus.

The origin and date of the Muses dish seem therefore to be well established, as at Caffaggiolo about 1520 or a little after. The fresh and lively painting of the subject seems to be an original composition, and in this it is in line with most of the productions of this small workshop, which was conducted as an appendage of the household establishment of one of the branches of the art-loving Medici. Though the painters of the factory, and even its most gifted master, Jacopo Fattorini, did not always disdain the ideas that could be culled from engravings after the great masters of painting, both Italian and Northern, their most delightful works have the merit of being their own original compositions.

¹G. 154 in the *Notice des Fayences Peintes Italiennes* of Alfred Darcel (1864), where the resemblance of the decoration on the rim to that current at Siena is also remarked upon.

²This dish is reproduced in colours by Gaetano Ballardini in his *Corpus della Maiolica Italiana* (Rome, 1933), pl. LX; it is there attributed to Faenza, but it can be classed almost certainly as a production of Caffaggiolo.

³Catalogue of Italian Maiolica, 1940, No. 339.

⁴Op. cit., No. 325.

The Nine Muses dish formed part of the collection of the late Mr. A. Lambert, sold at Sotheby's on April 18th, 1947.

COVER PLATE

This fine Sèvres piece from the well-known collection of the late Alfred de Rothschild, and now in the possession of Messrs. Charles Woollett & Son, of 59/61 Wigmore Street, W.1, is an exceptionally choice example of this now rare type of porcelain from this famous French factory. The prestige attaching to this Royal manufactory, the knowledge that the ware was produced regardless of cost, the brilliance and evenness of its colours, the quality of the gilding and painting, as well as the fact that its making was abandoned as too costly and risky after about 1780—all these factors have conspired to raise the prices which modern collectors are prepared to pay for perfect examples of *vieux Sèvres*.

ANSWER TO ENQUIRY

A.M.W. (Baildon). The portrait depicted on your miniature is that of the Hon. Mrs. Graham, by Thomas Gainsborough, R.A. Mary, second daughter of Charles, ninth Lord Cathcart; born 1st March, 1757; married 26th December, 1774, Lieut.-General Sir Thomas Graham (afterwards Baron Lynedoch, a distinguished officer in the Peninsular War); died 26th June, 1792.

A whole-length portrait (93 in. by 60 in.) was painted by Gainsborough in 1775-6; after her death her husband had this portrait and a smaller one of her, also by Gainsborough, placed in a case, which remained undisturbed in a London warehouse until after Lord Lynedoch's death 50 years afterwards, when the case was opened by his heir, Mr. Graham, of Redgerton. It was lent to the British Institution in 1848, and to the Art Treasures at Manchester, 1857; two years later it was bequeathed by Mr. Robert Graham to the National Gallery of Scotland on the condition that it should never leave Scotland. The smaller portrait above referred to, is at Cultoquhey, Perthshire, and is considered to be a sketch or study for the whole-length.

Since the portrait was first etched by Flameng & Waltner, it has been engraved and etched and reproduced by various "processes" till it has become familiar to all interested in the art of Gainsborough, and your miniature is probably one of these processes. "In colour," writes Mr. Greig in his volume on Gainsborough, "it seems a compound of rose leaves, morning sky, and the pearl of sun-warmed dew," and there can be no doubt it ranks high among Gainsborough's dozen greatest works. Vicars Bros., of 12 Old Bond Street, published in colour a series of XVIIIth century portraits by Great Masters in 1925 and the information above was included in a handbook they issued at the same time.

FURNITURE

BY ANDREW CARLYLE TAIT

CAN we find as much enjoyment in a fine piece of furniture as in a fine picture? Not yet, but all of us are beginning to take more notice of furniture, if only because scarcity has made it precious. Furniture has too long remained at a low level in our scale of art values. Many of the qualities we admire in a painting can also be found in a piece of good furniture, plus something we cannot claim for the picture—usefulness. English furniture of the highest quality combines a fitness for its purpose with an expression of the ideals of good taste striven for in its own day. This is particularly true of the furniture—and almost everything else—made during the wonderful forty years between 1750 and 1790. The landscapes and prints of that time show that our countryside and our little towns then preserved an almost incredible beauty, enhanced by the culture of the period, which, despite its imperfections, had brought civilised life into a unity never before nor since attained. To enjoy the furniture of the XVIIIth century we must try to see it against this background, as part of a complete way of living which we have lost. A Chippendale chair of the first quality deserves to be admired for its own sake, but it will mean much more to anyone who can see in imagination the aristocrat who sat in it originally, in his velvet and lace, reading some classic of his day. Such a chair can only come within the small collector's reach by the chance of a lifetime; nevertheless the keen hunter may hope to capture a chair made in the style and period of Chippendale which will always give him a sense of satisfaction.

Fortunately, to enjoy a rare work of art it is not necessary to possess it. If accessible in a building open to the public, where others accept the duty of safeguarding it, the art treasure may be more mine than if I owned it. Let us here give thanks to the line of conscientious servants whose care has handed down to us every surviving heirloom. It is significant that many public picture galleries are adding beautiful furniture to their exhibits. The Lady Lever Art Gallery at Port Sunlight, Cheshire, was, from the first, intended to show British culture as a complete achievement. The first Viscount Leverhulme, as a

memorial to his wife, filled its thirty rooms with decorative furniture, textiles, ceramics and statuary as well as paintings. The result is that the visitor seems to enter, as a welcome guest, a spacious Adam house in a unique housing estate. In few other galleries can one see so much English furniture of the highest quality. Here are chairs in all their development from Queen Anne to Sheraton, and five rooms displaying inlaid satinwood at its finest.

Among many remarkable pieces in this gallery, one is outstanding, a dressing-table of rosewood, enriched with gilding, which can be assigned to the workshop of Thomas Chippendale himself. It is from a design dated 1761, in the third edition of his *Director*, published in the following year. It must have been made within the previous decade, and it combines, with subtle ingenuity, French, Chinese and Gothic details.

Before describing Lady Arniston's dressing-table in detail, something may be said of toilet accessories in Britain. In the Tudor and Stuart Room at the same gallery there are two small tables of "credence" type, each with a small drawer in the frieze and a folding top. These were identified by Percy Macquoid as Cromwellian wash-stand tables, the folding part of the top being set flat against the wall to catch splashes during ablutions. One would like to think that the Puritans set a fashion of personal cleanliness that is now part of our national inheritance.

The elegant woman of Charles II's day was less interested in soap and water than in cosmetics, which she kept in a case specially made for the purpose; a few of these have survived. But by the end of the XVIIIth century a small table for use in bedrooms was made, of which hundreds have come down to us. It was oblong, flat-topped, and generally had bold cabriole legs from which a curved framing swept under a pair of square drawers left and right with a longer, shallow drawer in the centre. On such a table the typical Queen Anne toilet mirror, with many tiny drawers in its base, sat like royalty enthroned. This shape continued to be made as late as 1770; there is a beautiful inlaid example in the Victoria and Albert Museum, with a shelf giving stability to the cabriole legs, and a



CHIPPENDALE DRESSING-TABLE. Rosewood, partly gilt, circa 1760. Originally in the possession of Lady Arniston

FURNITURE

lifting top, which discloses fitments and an adjustable mirror. It is illustrated in H. H. Mulliner's *Decorative Arts of England*, Fig. 22, and was given by the author to the Museum. The pedestal form, more usual at that date, is represented there by a dressing-table in rich marquetry on mahogany. Another of painted satinwood, circa 1790, characteristic of Sheraton and his school, has a profusion of drawers and compartments. Sheraton took cosmetics seriously and strove to meet the needs of the most exacting of lady clients.

When fashionable society spent the chief part of its day by candle-light, with its strong shadows, face paint had to be used to a degree which would not be at all pleasing with modern lighting. Make-up took hours to complete. In France a lady might spend half her day at her toilette, and a fashion naturally developed of receiving her friends of both sexes, when beautifying herself in her bedroom: its furniture was consequently as splendid as any in the house. The toilet-table became a centre of attraction, richly draped, its top protected by a costly cloth. This was itself known as a toilet: the name appears in some old inventories as *twilet* or even *twilight*. The whole equipment of make-up was also called the toilet, as in Gay's poem of 1713, *The Fan*:

There stands the Toilette, nursery of charms,
Completely furnish'd with bright beauty's arms—
The patch, the powder box, pulville, perfumes,
Pins, paint, a flatt'ring glass and black-lead combs.

Pulvilles were little bags of perfumed powder. The combs were used to darken the hair. Many of the preparations were made by the ladies in their still-rooms from old recipes, of which Giambattista Porta's book, translated into English in 1658, gives some strange examples. But he already recommends "Oyl of Cinnamon," which modern bacteriologists have proved will kill many bacteria in a few minutes.

The dressing-table here illustrated is described in Oliver Brackets's *Thomas Chippendale* (1925), Plate XXXIX, followed by another plate from the third edition of the *Director*, in which it was Plate LII. A plan of the fitted drawer is given, much the same as in the actual piece, except that it includes a rising adjustable mirror in the centre, rather superfluous in this instance. Chippendale, however, intended the same fittings to be used for his "Bureau Dressing Tables" which had plain tops. One of his most extravagant designs appears in Plate CXVIII, towering up to a height of nearly twelve feet. The "Toilet Table" which follows, Plate CXIX, is complicated by figures of amorini and a profusion of draperies, concerning which he says "the Petticoat goes behind the Feet of the Table, which looks better." His note on the preceding plate is "The Drapery may be Silk Damask with Gold Fringe and Tassels." We must imagine this sumptuous decoration. In the present instance the silken toilet cloth was probably of a light blue shade. There is an interesting note on the design for the table, which is shown in Plate LII, as follows:

"A Design of a Dressing Table for a Lady: the Drawer above the Recess hath all conveniences for Dressing: and the top of it is a Dressing-Glass which comes forward with folding Hinges. On each side is a cupboard with Glass Doors, which may be either transparent or silvered: and in the Inside, Drawers or Pigeon-Holes. Two Dressing-Tables have been made of Rose-Wood from this Design which gave an entire satisfaction. All the Ornaments were gilt."

The two tables mentioned have been identified. One, formerly in the possession of the Duke of Manchester at Kimbolton Castle, Hunts., is illustrated in the *Dictionary of Furniture*, Vol. III, Fig. 13, p. 219, and in Francis Lenygon's *Furniture in England*, Fig. 258, as well as in a new book, indispensable to the student of the subject, by Ralph Edwards and Margaret Jourdain, *Georgian Cabinet Makers*, 1945.

The Duke of Manchester's table was less like the *Director* design than Lady Arniston's, though in both the three amorini perched upon the tower-like pedestals which support the mirror and upon its canopy were omitted. It has been conjectured that these "stuccy babbies"—as they were known in Scotland—and similar extravagances in the *Director* were intended more to astonish Chippendale's trade rivals than with any idea that his clients would pay for their inclusion when ordering the actual furniture. The central figure in the design stands amid a trophy of musical instruments, including the bagpipes. Was this in any way connected with the purchase of the present table for a mansion in Scotland? Lady Arniston, who was a Gordon from Invergordon, would favour the pipes, though Lowlanders of that day did not.

The light-coloured rosewood used for the facing veneers of the table will be unfamiliar to many, particularly on the table top, formerly protected by its cover. The shaped mirror and the

brass drawer-handles show the influence of French rococo, the pierced lattice fronts of the "towers" which support it are "in the Chinese taste," and perfectly preserved: the four legs in front and the two behind are panelled in a Gothic mannerism.

Chippendale recommended the use of glass behind these delicate lattices. Perhaps silk was used sometimes. When purchased in 1916 shaped pasteboard of a light blue colour was in position there. The towers have balustraded tops, on which no doubt candelabra were placed. At the base of each is a drawer with an undulated front, its veneers so well fitted that at first sight these drawers seem to have block fronts. The canopy over the mirror has at its back (only seen with difficulty from the front) a very attractive pierced ornament with Gothic curves leading up to a "Chinese Cash" design.

There is a small drawer in each of the ogee front angles of the frieze, and a large central drawer, beautifully fitted, all with the original brass handles. Some of the small compartments in the drawer have inner containers made with so great a precision that when lifted up and released they glide down again as if they had an air cushion underneath. All the dovetailing is so minute that it needs a magnifying glass to reveal its perfection. It is not possible to go further in cabinet-making.

One of the compartments has had six little divisions: these, no doubt, took the black-lead combs. The tint of a red cosmetic lingers in another pigeon-hole. Doors in the lower pedestal-supports enclose other drawers: between them is a shelf with undulated ends repeating the ogee curvature of the pedestals. The proportions are varied from the measurements in the design, and possibly improved. The table top is 50½ inches in width, its height 31½ inches and its depth 24 inches: the height over all is 81½ inches. The date is likely to have been within 1755 and 1762.

Arniston, a stately XVIIIth century mansion at the head of the romantic valley of the Esk in Midlothian, is still the seat of a branch of the great Scottish family of Dundas, aristocrats with a strong legal and administrative bent. Lady Anne Arniston, daughter of Sir William Gordon, Br., of Invergordon, married Robert Dundas the elder of Arniston; their fourth son, Henry, was for nearly thirty years the most powerful man in Scotland, from the first the friend and partner of Pitt, and admired in his day even by his political enemies. Sir Walter Scott always regarded him as a king among men. He tried in vain to remove the heavy disabilities under which Roman Catholics then laboured, but was successful in restoring the use of the tartans and the Highland dress and in the re-transfer of their estates to Jacobite families. He was secretly disgusted with the oligarchy whose position he had to maintain; there were then more voters in some single constituencies in England than in the whole of Scotland, and in the burghs the new town council was elected by the old council. Much of the resentment against these semi-feudal anachronisms fell upon Henry Dundas. Probably the best account of the period and its personalities is given in Henry Cockburn's *Memorials*. In Methuen's edition the frontispiece reproduces, in colour, a Raeburn portrait of Lady Arniston still in the possession of the family. "And there is Lady Arniston, the mother of Henry Dundas, the first Lord Melville, so kind to us mischievous boys on the Saturdays. She was generally to be found in the same chair, on the same spot, her thick black hair combed all tightly up in a cone on her head: the remains of considerable beauty in her countenance, great and just pride in her son, a good representative in her general air and bearing of what the noble English ladies must have been who were queens in their family castles and stood sieges in defence of them. She was in her son's house in George Square when it was attacked by the mob in 1793, and though no window could be smashed by the populace at that time without the inmate thinking of the bloody streets of Paris, she was perfectly firm, most contemptuous of the assailants, and with a heroic confidence of her son's doing his duty."

This house, still standing, was No. 57, and the attack was on the second and worst day of the Edinburgh Riots, June 4th–6th, 1792. When a detachment of soldiers came down from the Castle they were repeatedly stoned, and ultimately had to fire; one rioter was mortally wounded. It was the "outrageous" conduct of the mob which, in a great degree, induced the severity of the trials for sedition during the next two years.

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ENGLISH SPORTING PICTURES

BY GUY PAGET

I THINK the artistic public owe a debt of gratitude to the Editor for his courage in introducing many of them to a school of art, of which some were unaware and others exceedingly hazy. He is the first editor of an art journal who has ever persistently dared to.

Some four years ago he asked me to write an article on Sporting Pictures. Apparently it pleased the APOLLO's readers, for other articles on the same subject have been appearing pretty regularly ever since. I have in the meantime written a book and many articles for other journals, sporting as well as artistic. I don't expect anyone remembers what Gladstone said in '84 or Paget wrote in '44; so if you come across a familiar phrase, forgive.

The Dutch were certainly introducing sport and pastimes into their pictures in the early XVIIth century. Even earlier Velasquez was doing equestrian pictures in Spain, while the Germans showed how disgustingly the slaughter of game was carried on in that land of *kultur*. The English can, however, claim the first sporting print apart from book illustrations and the first portraits of horses and cattle as the main interest. Francis Barlow (c. 1626-1704) published a print of Windsor races in 1683. Perhaps the earliest sporting pictures of real merit are the illuminations in *The Master of Game*, 1403, by the second Duke of York, or rather translated from the French of Gaston de la Foix, and, like the text, are of French origin. Dame Julia Burner's book on hunting,



THE LANGDALE TURK, by JOHN WOOTTON, circa 1700. (Author's collection)

In my first article I dealt with the reason for past neglect of sporting pictures so will say no more on that subject.

Before 1700 there was no English school of painting. The so-called English portrait painters—Holbein, Cornelius Janson, Van Dyke, Lely, Kneller—were foreigners and all we can show are their studio pupils like Hodgson and Dodson. True, there were some miniaturists of the XVIth century, the descendants of the monastic illuminators.

For the earliest sporting painting you must go to the Pyrenean caves, to see the artistic efforts of the Neolithic man.

The first known English sporting pictures date from about A.D. 380 by an unnamed artist and were recently found in a villa in Somersetshire. One is of a man galloping on a bay horse and the other of a boat race. They are in mosaic. Mosaics after all are pictures, for they are made the same as other pictures, of coloured stone, the difference being they are in big lumps, instead of infinitesimal grains.

The sporting element persists through all forms of English art, the stone and wood carvings of our churches, in the illumination of Books of Hours and glass windows; it is always peeping out somewhere.

hawking and fishing printed late in the XVth century, and George Turberville's on the same subject a hundred years later, are illustrated by unnamed artists.

The English school, founded by Barlow, had its rise, its zenith and its fall, and oh! what a fall was there.

The new England created by the Commonwealth called for new forms of decoration for the new houses of the new rich and even of the "new" nobility of the Tudors. The castle was out of date; what Cromwell had left standing were, with few exceptions, left to fall down by themselves or were overbuilt in the Italian villa style like Castle Howard.

During fifteen years' exile the Royalists had learnt scientific farming and appreciation of subject pictures. Hunting and farming had taken the place of war as the "Gentleman's Recreation." They wanted pictures of their animals and their sports. John Wootton (c. 1686-1765), his partner James Seymour (1702-1752), John Sartorius (1700-1779), and a few others supplied this demand. Crude and primitive their efforts were, but like all primitives they breathed truth, solid endeavour without guidance, honestly struggling for better things. They received the patronage of the highest of the land.

ENGLISH SPORTING PICTURES

In 1724 George Stubbs was born in Liverpool. In 1766 he published *The Anatomy of the Horse*: a book that revolutionized animal painting through Europe.

Examine Cuyp's beautifully painted horses. They are upholstered in skins on wooden frames, not the sinew and muscle growing on skeletons as are those of Stubbs and his followers. Stubbs arrived at the right moment, at the zenith of English country life, the era of Diana, between Mars and Mammon. So this great school flourished until it was struck down by the outbreak of peace in 1815 which brought in its train ruin to the countryside and wealth to the railway speculators, the iron masters, textile manufacturers and miserable slums to the towns.

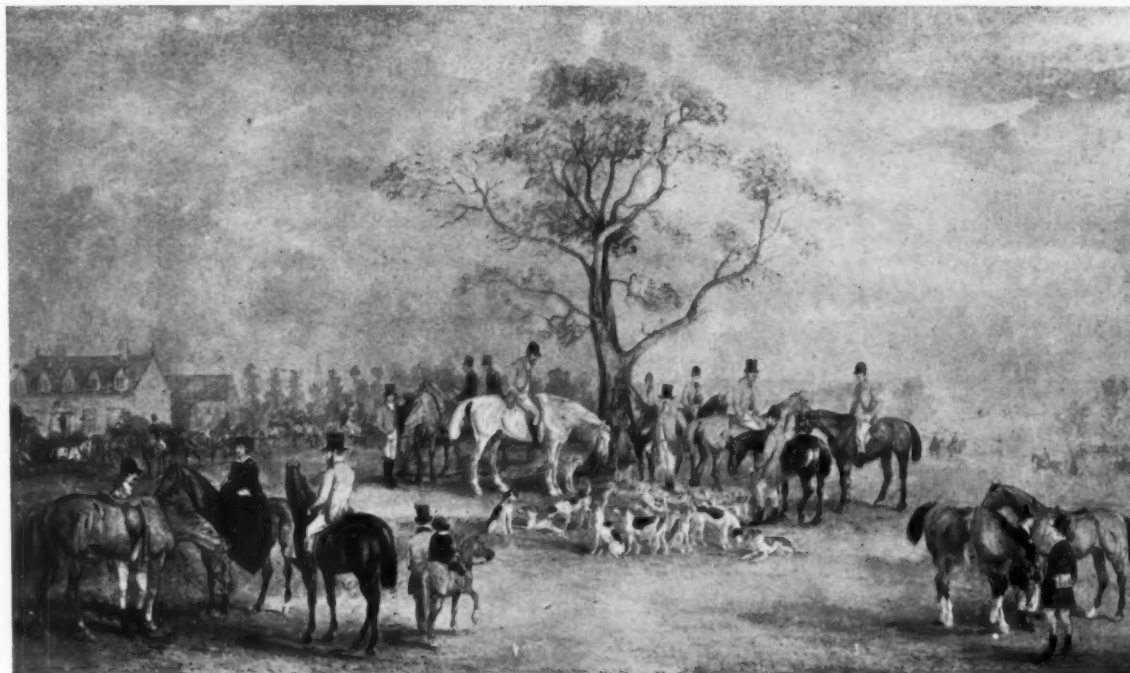
The camera gave the *coup de grace* to sporting art. At best it only portrays arrested motion, not the sense of motion conveyed by the eye to the brain. Seymour's primitives have more "life" than the best Sports Service photograph.

Since the days of that great sportsman and gentleman, Edward

The other illustration is "The Meet at Kirby Gate, 1856" by Claud Lorraine Ferneley (1822-1891), son of the great John Ferneley, water-colour, 24 by 15 ins.

The colours are very delicate and thinly applied on tinted paper. It has been chosen as a complete contrast to the Arabian both in style and composition and because, except round Melton, the artist is quite unknown. As everyone knows, Kirby Gate is the opening meet of the Quorn. It was under the tall elm that fiery Sir Francis Burdett penned the famous "libel" which landed him in the Tower.

All the figures are recognisable portraits of the great Nimrods of their day; grouped round the tree are Little Gilmore, Lord Stamford, the Duke of Rutland, Lord Grey de Wilton, etc., while in the foreground are four generations of the Paget family. I have large portraits by John Ferneley, sen., of four of these horses. There is a perfection of composition about this picture characteristic of the Dutch school. The lack of posturing is very



THE MEET OF THE QUORN AT KIRBY GATE, 1856, by C. L. FERNELEY. (Author's collection)

VII, who did so much to cultivate the nouveaux riches, and bring them up to be country gentlemen, sporting art has improved and though the two wars have thinned its ranks, there are still a few of the old guard left to lead the recruits in the way they should go.

One of the two illustrations chosen is "The Langdale Turk" by John Wootton (c. 1700), 48 by 36 ins. It is typical of many of his pictures; the white horse contrasted to the brilliant scarlet of its slave's furred robe. There is a lack of modelling and perhaps exaggeration in so big an eye in so small a head. There is no doubt of the intention, an Arab stallion of the highest class in an English nobleman's park (note the stone pillar on the right). The Arab groom is introduced not only to improve the composition but to show that the horse is a true imported desert Arabian. Pride of ancestry of the horse and the affectionate admiration of the man stand out clearly. These horses had reason to be proud, for were they not worth £1,000 of real gold while their human slave was thrown in for a mere £45?

There is little of the "Wootton Blue" in this picture so it is probably one of his early pictures but not one of the earliest, which are very wooden.

It is not, and does not pretend to be, a great picture, but it shows the foundation on which Stubbs, Ben Marshall, Ferneley, Barraud, Linwood, Palmer and Munnings built during the last 250 years.

noticeable: the old man talking to his grandson, who is all eyes on the pack, from which he is kept at a respectful distance. The interest of the group round the tree is not in the artist, they are not looking to see the bird hop out of the camera, they are looking at the hounds, no doubt enquiring why so small a pack to-day.

This picture cost £10 10 0, and the Wootton £90, so one does not have to be a millionaire to acquire a few interesting sporting pictures of the first class to suit a big dining-room or a small parlour.

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ARMS AND ARMOUR

BY J. F. HAYWARD

THOUGH in the course of the last two or three decades students of arms and armour have succeeded in throwing a great deal of light upon the achievement of those craftsmen who produced the harnesses and fine firearms which were the pride and distinction of the knights and princes of Renaissance Europe, the history of the "arme blanche" has made no com-

hils bearing dedications or signatures have been written, there are few swords which have made so profound an aesthetic impression on their owner or on a student as to prompt an individual study. The one exception to this generalisation is the attractively titled book by the French amateur d'armes, De Beaumont, *Fleur des belles Epées*. The sword which I have



SWEPT HILTED RAPIER. Probably German, c. 1580-90.
Wallace Collection

parable progress. With certain notable exceptions, such as the Sadelers of Munich and Gottfried Leygebe of Berlin, who have been the subject of detailed and revealing studies, the stylistic history of the sword has yet to be written. The example afforded by the Munich school demonstrates that local styles of ornament existed, and, further, that certain hilt forms were preferred in certain centres of production to the exclusion of other forms. Identification of these forms with their place of origin is still in its earliest stages, and in the auction sale catalogues of to-day attributions of XVIth century rapiers are made on much the same unscientific basis as they were fifty years ago.

When setting out to write a monograph on one single sword hilt, the inadequacy of the material available becomes very apparent. While interesting and informative accounts of sword

chosen for the subject of this note is preserved in the Wallace Collection (Catalogue No. 536). I do not present it as representing the epitome of the swordsmith's craft, but rather as an illustration of the problems of attribution which must be met by those who seek knowledge of the sword in the XVIth century.

The hilt is of chiselled steel, the detail of the ornament being bright and the ground gilt. In the catalogue it is described as "probably German, about 1580-90." It appears to be an early example of the swept hilted rapier; the somewhat heavy proportions of the hilt and the S form of the quillons recall the fighting swords of the middle years of the century. Unlike the later productions of the Munich steel chisellers, upon which the ornament is uniform in character, this hilt is decorated with a different pattern on each of its elements. One has the impression

that its maker, although a skilled craftsman, lacked the power to introduce any relationship between the forms of ornament he employed, and artlessly applied to the hilt he was making the whole of his decorative stock. Thus on the front of the hilt there are masks, caryatids, a standing Roman warrior within an arch and a rather coarse ornament of vases and foliage; on the reverse there are masks, dolphins, a warrior and a running foliage design. The pommel is deeply chiselled on each face with scenes from Roman history, and the ring guard with a combat scene. Finally the edges of the guards are chiselled with a scale pattern. All these forms of ornament are common enough on rapiers of this period, though it is not usual to find so much concentrated on a single hilt. Unfortunately, there is only one detail of the ornament of this sword which has been ascribed with any probability to a particular master; this is the scale pattern on the edges of the guards, a feature which was, admittedly long ago when the study of weapons was still young, regarded as the exclusive characteristic of the Munich (later Dresden) steel chiseller, Othmar Wetter.

The collector who seeks to classify his rapiers according to any system based on style or local type is faced with the difficulty that the hilt-makers did not as a rule sign their work, and rarely used any stamp or mark. Furthermore, the pieces which can by reference to contemporary archives or inventories be ascribed to a particular craftsman are too few in number to form the basis of a reliable system of attribution. The old-fashioned method of assuming that the nationality of the hilt could be determined by the apparent nationality of the blade has long been discredited. It is now recognised that just as gun barrels were ordered in quantity from Brescia and then mounted in Germany, so were blades exported from Solingen, Toledo and Milan to towns all over Europe, wherever hilt-makers capable of mounting them were to be found. Although the hilt-makers belonged to the same guild as the blade-smiths, that of the Messerschmiede, it does not appear that they were under any obligation to use locally produced blades. If the Munich practice can be accepted as typical, then imported blades were used for fine presentation weapons and the locally produced blades were used for simple standard arms.

Apart from the Munich steel-chisellers, a few other names of hilt-makers or presumed hilt-makers, are occasionally cited in the literature of the subject. These are Anton Schuech of Dresden, Claude Savigny of Tours and Giovanni Serabaglio of Milan. Attributions to one or other of these masters have occasionally been attempted, though Othmar Wetter has attracted by far the largest number of such guesses. It is rarely, however, that any solid grounds can be adduced to support these attributions. At first sight, it might be thought that contemporary portraits would be of great assistance in establishing local types, but the study of a series of such portraits does not in fact reveal any particular conformity to type. Fine swords were a very usual form of princely gift and the nationality of the wearer cannot therefore be accepted as evidence of the nationality of the sword. Though a few XVIIth century portraits of English noblemen do in fact show silver-encrusted hilts of a type which is usually accepted as English, the great majority show swords of fine quality but quite indeterminable origin.

While the Munich hilts are now well known and the various types associated with the Saxon Court at Dresden are, with the help of Haenel, recognisable, nothing is yet known of the steel-chisellers of Augsburg or Nürnberg. In view of the leading place enjoyed by the craftsmen of these cities in the production of both armour and firearms there can be no doubt that fine sword hilts were also produced there. Our ignorance of the nature of their work is one of the largest single lacunae in the history of the subject.

Reverting to the Wallace Collection sword, I will, having due regard to the limitations enumerated, endeavour to relate it to other similar examples. The most individual feature of the hilt is the pommel with its two deeply chiselled figure subjects framed within four undercut spiral columns. The figures of warriors within niches enclosed by spiral shafts form pendants to the scenes on the pommel. There is in existence a group of rapiers which appear to have come from the Dresden Armoury (formerly the kurfürstliche Rüstkammer), and have chain pattern hilts of identical form and pommels closely resembling that of the Wallace Collection sword. Four of these hilts are known to me, as well as one left-hand dagger of the same series. The swords are (1) in the Metropolitan Museum (illustrated Bashford Dean Collection, Plate LI), (2) in the Wenzel Koeller Collection, Amsterdam, April, 1930 (illustrated Sale Catalogue), (3) one sold at

Sotheby's in July, 1930 (illustrated Sale Catalogue), (4) an example in the Dresden Museum of which a drawing, made in the 'forties of the last century, is preserved in the Victoria and Albert Museum. The dagger is illustrated in the Hettner and Buettner series of photographs of armour at Dresden, Plate 149. There are, or were, a number of such hilts at Dresden, but the catalogue is not sufficiently detailed for them to be identified with certainty. It should also be mentioned that those examples which have passed through the sale-rooms are by no means above suspicion and may well belong to a large group of Dresden forgeries. If one of these Dresden swords is compared with the Wallace Collection sword, it will be seen that the chiselling on the latter is far superior. However, it is well known that one and the same workshop turned out work of very varying quality according to the origin and nature of the commission which was being executed. A further connection with Dresden can be found in the scale ornament which is usually ascribed to Wetter, who was employed by the Saxon Court between 1589 and 1598.

Although the available evidence points to some connection with Dresden, it is not possible to take the further step of supposing this sword to be necessarily the work of a Dresden steel-chiseller. There is one unmistakable form of Dresden hilt with faceted pommel of mushroom shape; many of the hilts of Othmar Wetter are equipped with this type of pommel. These latter swords were ordered in considerable number for the bodyguard of the Electors of Saxony and were probably made within the borders of Saxony, either in Torgau or in Dresden itself. Where the hilts with deeply chiselled pommels, of which the Wallace Collection hilt is an example, were made remains for the moment problematical. A further circumstance which is worth mentioning is that many of the details of the Dresden chain pattern hilts are very similar to corresponding features on certain of the chain pattern hilts which Laking ascribes to Claude Savigny (e.g., J.135 in the Musée de l'Armée). The similarity is particularly marked in the case of the roughly punched masks at the end of the quillons and the groups of warriors on the guards. It may be that all the Dresden hilts were made at Tours, but a more likely explanation is that some of the so-called Claude Savigny hilts are really of German manufacture. We know little enough of French-made hilts, but those few convincing identifications which have been made (e.g., the rapier and companion dagger presented to Henri IV on the occasion of his marriage, and the magnificent rapier in the Dino Collection, Laking, Figs. 1375, 1376, 1351) are of very different form and quality.

Future research in the archives of the former Principalities of Germany may well produce further names of sword-hilters (Schwertfeger), but will not of course give any clue as to the authorship of existing pieces. It is known that some of the famous gunsmiths of the XVIIth century, such as Bongarde of Dusseldorf, chiselled sword hilts as well as gun barrels and mounts, and it is through comparison between the mounts of signed firearms and sword hilts that progress in the identification of the latter is most likely to be made.

ANSWERS TO ENQUIRIES

W.B. (Winchelsea). The pair of pistols you own belong to the class which is somewhat loosely termed "Levantine" inasmuch as they were used in the territories bordering the Eastern Mediterranean from Albania and Greece down to Turkey, Palestine and Egypt. Although certain types were doubtless restricted to definite areas within this extensive region, such pistols have never attracted sufficient interest on the part of collectors to warrant research into the question. Some of the finest examples, of which No. 725 (old numbering) in the Wallace Collection is an outstanding example, were made in Marseilles for export to the East. Your pair can, by reason of the advanced form of the lock mechanism, including the patent roller bearing on the frizzen spring, be dated to the early XIXth century. They appear to be of good quality as Levantine pistols go. From the photograph it is not possible to read the markings on the barrels, but the latter are European in form and may well be XVIIIth century German or Dutch barrels which were exported to the East when they became old-fashioned. Such pieces are often found to be made up from European parts.

V.L. (Deal). The tray illustrated in the article on "Japanning" is metal and not *papier mâché*. It is well known that the artists were nomadic and took their patterns with them from place to place, and explains why your *papier mâché* tray is so much like the metal specimen illustrated.

CHINESE POTTING

BY MAURICE COLLIS

IT is not so long ago that any kind of antique piece of Chinese porcelain was labelled "old Chinese" in the shops or sale rooms, no attempt being made to date it more precisely. The study of Oriental ceramics, which had been undertaken by specialists from the beginning of the century, did not really begin for the general public, and then only for a small body, until the late Mr. George Eumorfopoulos founded the Oriental Ceramic Society about twenty-five years ago. Between the two wars, his house and collection were the resort of a growing number of students. During these same years the collections in the British Museum and the Victoria and Albert were arranged and labelled more correctly, and that great expert, Mr. Hobson's, writings were published. Accuracy in classification and dating spread, until even catalogues of public sales reflected the increased knowledge, those at Sotheby's particularly being models of scholarly definition.

There may still be few connoisseurs who are perfectly familiar with the whole range of Chinese ceramics, but there are certainly many persons now with sufficient information to enable them to distinguish the main varieties, to appreciate the qualities of the older and simpler types, and to be able to tell the difference between the authentic piece and a reproduction.

The Oriental Ceramic Society, under a new policy of coming more into the open, has recently acquired the lease of premises in Davies Street, and started a series of exhibitions in which the objects are drawn from private collections. The first of these was devoted to the varieties of blue and white. Many people think that to be able to distinguish the different kinds of this underglaze blue, as used between the XIVth and XXth centuries, is one of the most difficult feats in the whole field of Chinese ceramics. One is assisted, of course, by the marks of the reigns. These, however, do not always occur, and, when they are there, are not infallible, for the Chinese sometimes used the reign mark, not to indicate a date, but merely to suggest a style associated with that date. The safest guide is colour, for shade of colour and date are closely related, and not only the colour of the blue but the tinge of the white. But the differences of colour appear very subtle for the amateur.

Blue and white, of course, is only one of the many types found in Chinese ceramics. The Society will, in due course, exhibit a selection of other types. At the present moment, as our illustration indicates, it is showing the public a selection of figures drawn from the whole range of Chinese potting, and covering, therefore, nearly two thousand years.

The later pottery figures are closely related to the ornamental china of the Ming and Ch'ing periods. They are essentially ornaments, and please by the quality of their glaze, the quaintness of the figures themselves, and generally by their entrancing colour. But the earlier types of figures are not ornaments. Including the magnificent horse shown in the coloured reproduction, they are tomb furniture. We have no reason to think that the T'ang figures, and the other figures of the same kind which precede them in date, were ever looked upon as art to adorn the house or the garden, as the later pottery and china figures were intended to do. That we find these tomb figures agreeable in our modern interiors is in keeping with our cosmopolitan interest in the arts. Our tables are covered with every sort of antiquity, its original purpose being irrelevant, and our interest being confined to its quality as a work of art. The chief characteristic of the T'ang figures is their naturalism. Dating from the VIth to the IXth centuries, they long precede our Renaissance, though they resemble the sculpture of that era. They are not typically Chinese; in ancient Chinese art there is no prototype upon which they are founded. Whether they represent delayed Hellenistic influences coming along the silk road, or whether the artisans who made them became gradually more skilful from a naturalistic point of view as time went on, one cannot be sure. The strange fact is that, at a period when Europe was suffering from the barbarian invasions, and when Hellenistic Asia had disappeared under the Mohammedan deluge, Chinese craftsmen were producing, for use in tombs, figures of horses, camels, and every sort of inhabitant of the Far East, which are modern and cosmopolitan in feeling, and are more analogous to classical Greek art, particularly in its later phase, than any other product of the Chinese kilns before or since.

The intention of the Oriental Ceramic Society is to continue

its exhibitions, isolating certain varieties in each. We shall, no doubt, in due course, see the wonderful wares of the Sung, so simple, solid, strong, and generally low-toned; the highly decorative enamelled porcelains of the Ming; the celadons with their very early origin, and their various ramifications, both for home use and for export; and, no doubt, a selection of the exquisite self-colours of the early XVIIIth century.

Anyone who frequents these several exhibitions, assisted by the catalogue and by what books on Oriental ceramics he may have got, will acquire a reliable grounding in this interesting artistic department of the arts.

SHAFTS FROM APOLLO'S BOW

5. From Ministers of Grace defend us

THE creation of a Minister and Ministry of Fine Arts is a recurring subject at the Oxford Union and other societies where the young and omniscient meet to debate. Myself when young did eagerly frequent such places, and plead for what then seemed a safeguard for Beauty in an indifferent world; but I confess that the passing years—and maybe experience of the wayward ways of ministries of any kind—have toned down my enthusiasm. Better than any Whitehall Department for the fostering and protection of Beauty, natural or man-made, is that magnificently noisy minority of indignant intellectuals who spring from the nowhere to champion her whenever she is in danger.

Shall President Roosevelt stand or sit in Grosvenor Square? Shall Philip IV remain clean or dirty on Velasquez' canvas? Shall Bankside flaunt a giant power station to vie with Wren's immortal dome? Shall the White Horse wherewith King Alfred commemorated his VE Day a thousand years ago be caparisoned with radio masts? Out of the ground, as though dragon's teeth had indeed been sown, spring the armed hosts, their pens flashing. In fact they consist of about four dozen people; very often that same four dozen whom C. W. Nevins once called "the stage army of the good." But indignation makes them omnipotent. The daily press, the brainy sixpennies, Parliament, the B.B.C., shake beneath their tread and the impact of their pens. Soon the man in the street, the season ticket holder on his shuttle journey, the housewife in the bread queue, grow eager and angry about the question raised. True they may never personally have cause to go near Grosvenor Square, glance at the skyline of London, or walk the springy turf of the Wiltshire Downs. Granted they may be of that persuasion whose allergy to all Museums and Art Galleries reduces the average time per head spent in such places to ten minutes per annum if statistics speak truly. But the trumpet blast from the ivory towers moves them to believe that something as precious and personal as their football pools or cigarettes is in danger.

It was the essence of one furious parliamentary retort by the badgered Minister of Town and Country Planning that the people who were attacking the Bankside Power Station project were this tiny minority of intellectuals. Which was true and entirely irrelevant, since everything worth while in the world (except its work) is done by a minority of intellectuals.

So I am for leaving the business of Beauty and the Fine Arts generally to this haphazard championship and our British brand of free democracy rather than to the official mercies of any Minister of Fine Arts or government department. By some strange fate it is usually a government department or some official body which is the offending party, and government departments seem loth to correct themselves and powerless to correct each other. The Battle of the White Horse ended happily because the Postmaster-General—himself a long-honoured member of the stage army of noisy intellectuals—went straight to the spot and saw that the project was bad. Apparently with one stroke of his departmental axe he slew the whole nefarious scheme. We cannot, however, rely upon such easy victories for common sense. The Bankside tussle, as I write, is still in abeyance. We have secured nothing more tangible than the officially voiced hope that in thirty years' time the offending pile will be obsolete. We can but be thankful that the cathedral was not deemed obsolete already, or an archaic obstruction to the view of the existing telephone building which so effectually screens it from the Bankside.

Let us then, instead of appointing yet another Minister and a staff of civil servants, appoint ourselves as multifarious ministers of Fine Arts and servants of Beauty ever ready to be extremely uncivil in her defence.



SADDLED HORSE

glazed in white, green and yellow. T'ang dynasty. Height $28\frac{1}{2}$ ins.

In the collection of Mr. C. Winslow-Taylor



HO HSIEN-KU, one of the Eight Immortals

HO HSIEN-KU

ONE OF THE EIGHT IMMORTALS

BY VICTOR RIENAECKER

FROM the mysterious depths of antiquity, hoary with age, comes one extremely interesting Chinese myth of a group of beings of the Taoist sect known as "The Eight Immortals," or Pa-Hsien, who attained their power by abstraction from the world and achieved immortality through their obedience to Nature's transcendent laws. Lao Tze, the founder of Taoism, was born in 604 B.C., and was the first of the great sages or religious teachers of China. The Latinised form of his name is Laocius, meaning "Old Philosopher," or "Old Boy." He drank deeply of the wells of the wisdom of the past, realising the original unity of all things and dreaming of a coming return to perfection. This profound conception gained re-expression in the Christian religion in the purity of the Garden of Eden and the ultimate realisation of the Kingdom of Heaven upon Earth. Lao Tze conceived of a perfect state of existence in this world, and taught that all human beings can live happily if they become as little children. This was to be attained by an ordered process which Lao Tze called "the Tao," or "the Way"; and he endeavoured to persuade mankind to know "the Tao" and live in conformity with its principles. Taoism is a highly metaphysical conception of life and the universe. The Taoist holds that "the Tao" is in and of all created things; therefore of itself there is nothing it cannot make, transform, or unmake. To "the Tao" everything is possible, nothing improbable. But although everything is one and anything may turn into anything else, good is good, evil is evil; and philosophy and teaching are all very well, but conduct, especially towards others, is what matters most.

Although the group of "the Eight Immortals" have long been venerated among the Taoist saints, they do not seem to have been formed into a defined group before about the XIIIth century. These "Immortals" symbolise different conditions of human life, such as poverty, wealth, aristocracy, plebeianism, age, youth, masculinity and femininity. They have become to Taoism what the Christian saints are to Roman Catholicism, or the Eighteen Lohan are to Buddhism. Their figures are made in bronze, ivory, wood, porcelain, separately, or in groups; and they also adorn screens, rugs, embroidery, etc., etc.

The chief of "the Eight Immortals" is Chung-li Ch'uan, who is said to have lived under the Chou dynasty (1122-249 B.C.), and to have obtained the secrets of the Elixir of Life. He is represented as a fat man, sometimes fully clothed, more often with his stomach bare. Frequently he holds a peach in his hand, but always he carries a fan, his emblem, with which he is supposed to revive the dead.

Chang Kuo-lao was a renowned magician who lived from the close of the VIIth to the middle of the VIIIth century. He rode a white mule on which he travelled great distances. If not in use, the mule was folded up and placed in his wallet. When it was wanted again, water was poured on the wallet and the animal appeared immediately. Chang Kuo-lao's emblem is a bamboo tube drum, carried on either arm and used to announce his arrival and attract a crowd. He is also said to possess the power of invisibility.

Lu-Tung-pin was a scholar and recluse who learned the secrets of Taoism from Chung-li Ch'uan and attained to immortality at the age of fifty. It is said that he was tempted ten times but overcame each temptation. With his sword he rid the earth of all evil monsters for more than four hundred years. His emblem is the sword; he is the patron saint of barbers, and is worshipped by the sick.

Ts'ao Kuo-chin is said to be the son of Ts'ao Pin, a military commander and brother of the Empress Ts'ao Hou of the Sung dynasty. But this is considered doubtful. He wears a court head-dress and official robes, and his emblem is a pair of castanets. He lived about A.D. 930-999, and is the patron saint of the theatrical profession.

Li T'ieh-kwai is generally depicted as a beggar leaning on an iron staff. But he is not always a lame and ragged figure. When he became very proficient in the magic art, he would leave his body and make the journey to the celestial regions in spirit form, summoned there by Lao Tze. Once when his body was left, a disciple, assuming that Li T'ieh-kwai was really dead because he had remained away so long, burned the body. Upon his return from the Hills of Longevity, Li T'ieh-kwai looked anxiously

about for another body which he might take. He espied the corpse of a lame beggar who had just died lying nearby, so he entered it. So, ever since, he has usually been represented as a mendicant with a crutch and also a gourd from which smoke may be seen emerging, symbolic of his power to free his spirit from his body.

Han Hsiang-tzu was a famous scholar who lived about A.D. 820. He is credited with the ability to make flowers grow and blossom instantaneously. He was a favourite pupil of Lu Tung-pin, who carried him to the supernatural peach-tree from which he fell, but while descending became immortal. His emblem is the flute, and he is the patron saint of musicians. Unable to realise the value of money, whenever he had any given him, he would scatter it about on the ground.

Lan Ts'ai-ho is generally regarded as a woman, is dressed in a blue robe, and appears with one foot in a shoe, the other bare. She is sometimes pictured waving a wand and begging; but more often she carries a basket of flowers as her emblem, and she is the patron saint of florists.

Ho Hsien-ku lived in the VIIth century A.D., and is said to be the daughter of Ho T'ai, a man of Ts'eng-ch'eng, near Canton. When she was born, six hairs were seen growing on the crown of her head. At the age of fourteen a spirit visited her in a dream, and instructed her in the art of attaining immortality by eating of the supernatural peach. Her diet became powdered jade and mother-of-pearl and moonbeams. She vowed herself to a life of virginity, and, by her renunciation of ordinary human food, she acquired the power of traversing the hills as if endowed with wings. Sometimes she is depicted clad in a cloak of mugwort leaves. Her emblem is the lotus, which she carries in her hand, and she is said to assist in the management of the house and to be the patron saint of domesticity.¹

The beautiful ivory carving of Ho Hsien-ku is most probably by one of the school of Cantonese craftsmen of the XVIIIth century who were renowned for their fine workmanship. The natural curve of the ivory (elephant tusk) gives to the figure a characteristic Gothic grace; and the composition is remarkable for the way in which her limbs and robe have been embodied within the boundary of the material's natural limitations. The gentle and youthful face has an other-worldly expression in keeping with her character. Some of the delicate lacquer colouring has worn off, but enough remains to emphasise and heighten the artist's poetic conception. This way of colouring carving is, of course, a perfectly legitimate glyptic practice, which indeed was employed by the carvers of many other countries, but which has been practically discarded by sculptors of the later European tradition.

In these enlightened days, when science has proved truths stranger than fiction, few will smile incredulously at the myths and fables of ancient peoples; beneath all the mysterious and sacred practices lurks a profound wisdom. As Maeterlinck has shown, "religions were born, with their gods, their cults, their sacrifices, their beliefs, their moralities, their hells and heavens."² Regarded in this way, such inventions of the human imagination as "the Eight Immortals," and all other similar fanciful beings, do but secretly express, beneath all outward appearances, that, as Lao Tze taught, the essence of all things is one and that the spirit is the source of all, the only certitude, the sole eternal reality. The great sages of the past have proclaimed, in their several ways, the two same principles, which at bottom are only one, that matter is but an inferior form or degradation of the spirit, and that to return to unity with the highest, man must strip himself of material encumbrances, must escape from matter. This is the truth presented in a variety of aspects throughout history; and this is seen to be the inner meaning of the story of Ho Hsien-ku's renunciation of the flesh and her spiritualisation.

¹ For the above details of "the Eight Immortals" I am chiefly indebted to Harry T. Morgan's book, *Chinese Symbols and Superstitions*, to Stephen W. Bushell's *Chinese Art*, and to William Frederick Meyers' *The Chinese Reader's Manual*. These authorities, in their turn, have culled their information from various volumes of history, myths and legends, books on religion, art, philosophy and other subjects too numerous to mention.

² *The Great Secret*, by Maurice Maeterlinck.

ON PRINT-COLLECTING

BY HAROLD J. L. WRIGHT

CICERO, in his "Offices," suggests that all collectors are slaves, and Dr. Johnson, amongst other onlookers, had his fling at our brotherhood, saying we are "attracted by rarity, seduced by example, and inflamed by competition," though he

inhabitants of the earth." Print-collectors therefore are stout champions of their hobby, and confidently stand their ground against collectors of other fascinating objects of whatsoever kind. Why, then, especially in our own time, are there not more



HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE (1611-1675).
Engraved from the life by Robert Nanteuil, 1665. Original engraving 19½ ins. by 16½ ins.

agrees that "the pride or the pleasure of making collections, if it be restrained by prudence and morality, produces a pleasing remission after more laborious studies, and furnishes an amusement not wholly unprofitable."

Whether Johnson had print-collectors particularly in mind we cannot now know, but his observations seem to apply remarkably well, in general, to them. "The universal popularity of prints," says Maberly, in his book *The Print Collector* (1880), "is readily accounted for. They possess qualities calculated to allure all tastes . . . presenting the scenery of countries far and near, the cities of the world, the habits, ceremonies, and features of all the

print-collectors? Love of the beautiful, a general appreciation of the arts, admiration of fine craftsmanship and all unusual excellences, are not exactly lacking to-day. On the contrary; and they are becoming more widespread, thanks no doubt very largely to circulating exhibitions of pictures and works of art, and to the increasing quantities of well-written, beautifully-illustrated books on art now being produced. Where folk were once twice shy of expressing any opinion about paintings, for instance, to-day they are bolder, and say what they think of them. Art is now clearly reaching the people. Art in some forms, that is; but not in all, for one of the most beautiful, intricate, and fascinating—

that of the engravers, etchers, wood-engravers, and lithographers, whose productions come under the heading of "The Graphic Arts"—is still too little known, and far from properly understood and appreciated.

Most people have seen a painter in oils or water-colours at work in the open air of the countryside, so know how a painting or water-colour is produced; but very few people have seen an engraver or etcher, still less a wood-engraver, aquatint, or lithographer, at work. What wonder, then, that the vast majority of the public still have not the remotest idea how a "print"—an etching, engraving, woodcut, or lithograph, for example—is produced? It may be doubted whether one person in a hundred has ever had the curiosity to try to ascertain just what these "steel-engravings," "etchings," or "colour-prints" that hang on his walls, or that he hears mentioned occasionally, really are, and how they come to be.

It is the fact, however, that when the techniques of engraving, etching, and their sister arts are outlined to the uninitiated, and the making of prints explained, it is seldom that wonder, admiration, and a desire at least to see more of prints, are not aroused. Indeed, such explanations are often the first step towards the making of a new print-collector—these, or a chance meeting with a print-enthusiast. An enthusiasm for prints once aroused in him, the novice will doubtless first seek further information from standard reference books on the subject, of which books there are many, among the best for the beginner being Whitman & Salaman's *The Print-Collector's Handbook*, Cyril Davenport's *Mezzotints*, S. T. Pridaux's *Aquatint Engraving*, and E. S. Lumsden's *The Art of Etching*. From these our new recruit will learn that "prints" is a generic term for all impressions printed on paper from a design that has been engraved or etched on a metal plate (a copper plate, as a rule), or cut on a wood-block, or drawn with a special chalk on a lithographic stone.

To test the completeness of the guidance he feels he has received from these books, and to test his grasp of such terms as "proofs," "states" and the like, which print-collectors use constantly, he will make a point of seeing and studying as many actual prints as possible, either in public or private collections, print-exhibitions, or print-sales. Already he will have realised that, whereas there is a physical "wall-space" limit to the collecting of paintings, prints can be gathered in quantity, for they can be kept very conveniently in boxes and portfolios; also that, where the cost of the finest and most covetable examples of the painter's art runs inevitably into hundreds of pounds, putting such beyond the reach of most purses, numerous highly-attractive, brilliantly-executed, and abidingly satisfying examples of the art of the engravers, etchers and lithographers can be obtained for far, far less sums, and yes, in numerous instances, even yet, for a comparative "song."

If, therefore, by this time, he is not left determined to try to own fine impressions of at least some of the prints he has seen, and perceived to be well worth owning, it will be a wonder; in any event he has opened up for himself long avenues of sheer enjoyment. The fact that nearly all prints are affairs of black-and-white, and generally exhibit no colour, will not have put him off them; on the contrary, he will have come to see that they possess unique decorative qualities in certain positions and lights in the home, and can be a constant delight to the eye and mind; that the indescribable beauty of a rich, well-printed, early proof of an accomplished engraving or etching, is something once seen never to be forgotten. It will, in fact, be precisely prints which most exhibit that beauty that he will strive most to secure, for save in brilliant early impressions very very few engravings or etchings can give of their best, or yield to their possessor that one hundred per cent satisfaction and abiding pleasure he hopes to obtain from them.

As to what our newcomer will collect, in the matter of subjects, will depend of course on his own tastes and preferences, and he will have plenty of choice, if it be subject, primarily, that appeals to him, for the subjects depicted in prints are almost legion. On the other hand he may decide not to confine his attention to any particular subject, but, finding the work of one print-maker appealing to him more than that of any other, determine to endeavour to specialise in that artist's prints.

There have been, and still are, admirers somewhere for each and every type of prints. Pepys, for instance, was a great lover of portraits and views, sharing with his friend John Evelyn his admiration of the art of the engravers and etchers. For Nanteuil's portrait engravings, such as the portrait of "Field-Marshal Viscount Turenne (1611-1675)," reproduced here, Pepys had a

special admiration, and on January 25th, 1668/9, we find him recording, "So home, and my wife showed me many excellent prints of Nanteuil's and others, which W. Batelier hath, at my desire, brought me out of France, of the King, Colbert, and others, most excellent, to my great content." Almost certainly this fine portrait of "Turenne" was among these, for it was engraved, as our reproduction shows, in 1665, and the impression Pepys acquired is now with his other prints in the Pepys Library at Magdalene College, Cambridge. This particular engraving is one of Nanteuil's masterpieces, and, since it is comparatively rare also, is considered a prize by all collectors of his work.

Robert Nanteuil (born about 1626, died in 1678) was Court Engraver to Louis XIV, and his work was and is held in the highest esteem. Most of his engravings reproduce his own pastel drawings of his famous sitters. (Of the "Turenne," Nanteuil's original drawing is in the Uffizi, Florence.) One of the most notable features in this master's portrait engravings is the life he has contrived to put into the eyes; but the whole handling is excellent; not even a painter could have produced a more convincing portrait. Two early proofs of this "Turenne" are known, in which the oval border and the work outside it do not yet appear, whilst part of the background of the head is still uncompleted (Fitzwilliam Museum, Cambridge, and the Albertina, Vienna). There is also one slightly later proof, with the head and its background completed, but still before the addition of the oval and the work beyond this (Bibliothèque Nationale, Paris), and one proof before the addition of the *crochet* after the date (Vienna); but all other impressions known of this portrait are completed in all respects, and bear certain small marks, put on to indicate the successive editions.

One would suppose one would require a prince's wealth to secure an impression of such a noble engraving as this. On the contrary, even though it is rare, and though twice or thrice since 1870 an extra brilliant impression of it has brought over one hundred pounds at auction, it is not as a rule too costly for the collector of fair means. Think what one would have had to give for an oil portrait of this same supreme quality! That Pepys' impression of this "Turenne" cost him nothing like one hundred pounds is certain. Had it done so, how much would he have fined himself for the benefit of his famous "poor-box," as an *amende* for indulging himself to such an extent, if, for spending 9s. 6d. on two books of cities, he paid 5 shillings into it? And his *amendes* could not have cramped his collecting style much, for his collection of prints at Cambridge is quite extensive.

ANSWERS TO HERALDRY ENQUIRIES

Sir H.D. (Bath). The clues to the ownership of the silver sucrier—the coronet of a younger son of the Sovereign of Great Britain, the date mark, and the initial—all point to the Duke of Sussex, the sixth son of George III, who was born at Buckingham Palace in 1773, and was therefore forty-six in 1819, the date marked on this sucrier. Described as one of the most progressive of Queen Victoria's uncles, the Duke lived at Kensington Palace, and is remembered for his remarkable library, collected mostly by himself, and to which he applied himself with such devotion that he resigned the presidentship of the Royal Society (which, for him, meant brilliant receptions but heavy expenses) in order to have more money at his disposal to spend on his books. The collection was in the angle of the south-west of the Palace, and numbered over 50,000 volumes, arranged in different rooms according to subjects. There were 15,000 volumes on theology, of which were 1,000 editions of the Bible. There were many Hebrew, Greek, and Latin MSS., and also a collection of phylacteries. A catalogue of this library was made by Dr. Pettigrew, the surgeon and antiquarian, entitled *Bibliotheca Sussexiana* and was published in 1827; a further volume of the work was brought out in 1839, and yet another was being prepared, but remained unfinished, at the time of the Duke's death in 1843. The Duke was buried, according to his own wish, in Kensal Green Cemetery, where also lies his sister, the Princess Sophia.

E.S.S. (Devonport). The coat of arms carved on the set of Indian chairs so much resemble the patriarchal coat of the great Scott family (Scott of Buccleuch, Scott of Harden, etc.) which is blazoned: Or, on a bend azure, a mullet between two crescents or, and is so tricked to disclose the Scott tinctures, that it may be presumed that the owner of these chairs was a Scott, and that he bore his bend between two crosses patonce for difference. The bearer of this coat also adopted the crest of a sea-horse. The date of these chairs is about 1830.

FAMOUS ENGLISH GLASSES

I—THE VERZELINI GOBLET OF THE XVIth CENTURY

BY E. M. ELVILLE

AN extremely rare XVIth century goblet attributed to Verzelini and the earliest dated specimen of his craft known, changed hands at Sotheby's on February 25th. The goblet, originally the property of

teache and bringe uppe in the said Arte and knowledge of makinge the said drynkynge Glasses oure natural Subjects."

The Venetian had already established his first furnace



VERZELINI GOBLET. 7½ ins. high. The earliest dated specimen known. Engraved with the diamond point in linear style

Mr. Henry Brown, of Tring, was purchased by Mr. Cecil Davis for £1,400, who is credited with having found the specimen about eight years ago.

Giacomo Verzelini, it will be recalled, a fugitive from the famous glassworks of Venice, obtained a Patent from Queen Elizabeth in 1575 for twenty-one years "for the makyne of drynkynge glasses suche as be accustomed made in the towne of Murano and hath undertaken to

in the Hall of the Crutched Friars, Aldgate, in London, before the issue of his Patent, and in spite of an early setback due to fire which destroyed the glassworks, he continued to apply his art at Broad Street, in London.

Little is known of Verzelini, however, from records of the time. He became naturalised in 1576, was highly respected by all and known to his workmen as Mr. Jacob. He continued to work until 1592 when at the age of

seventy he retired to Downe in Kent. He died in 1606 at the age of eighty-four and was buried in the parish church at Downe, where a brass tablet, which still remains, was set up to his memory.

In all, seven dated glasses have been found that may with some certainty be attributed to Verzelini, while there are others which remain in doubt. A description of them is as follows:—

I. Dated 1577, here illustrated, which was the goblet which changed hands on February 25th and is the earliest dated specimen known. It has a deep-sided bowl engraved with the diamond point in linear style with a hound pursuing a unicorn and another hound pursuing a stag. The animals are equally spaced and divided by four trees. Below are three panels separated by arabesque foliage, two of the panels containing the initials *R.E.* while the third bears the date 1577. Above and below the lower decoration on the bowl are lines enclosing a waved line and below the lower of these borders at the base of the bowl is a string-of-pearls border. The bowl is surmounted on a small collar knop.

The original stem and foot are missing and have been replaced with a XVIIth century pearwood foot with narrow silver rim chased with egg-and-tongue motifs. The specimen is $7\frac{1}{4}$ inches high.

II. Dated 1580. A tazza $5\frac{1}{2}$ inches high with a wide shallow bowl above a hollow knop. The high conical foot is folded from above.

There are three panels engraved with the diamond separated by arabesque foliage, two bearing the initials "A.F.," tied with a lovers' knot, while the third shows the date 1580.

The specimen, which has been broken but repaired, is in the Buckley Collection at the Victoria and Albert Museum.

III. Dated 1581. A goblet $8\frac{1}{4}$ inches high with a straight-sided bowl above a large hollow fluted bulb between two small knops. The foot is plain, diamond engraved with foliage.

The engraving on the bowl shows a stag, a unicorn and two hounds with four trees. In this specimen also there are three panels separated by arabesque foliage, the words "John—Jone" in one, "Dier 1581" in the second and the Royal (Elizabethan) Arms in the third.

This specimen is in the Buckley Collection at the Victoria and Albert Museum.

IV. Dated 1583. A goblet $8\frac{3}{4}$ inches high with a deep bowl above a hollow bulb moulded with lion marks. The foot is folded from above.

Below a conventional border engraved with the diamond are the words "IN:GOD:IS:AL:MI:TRUST." Below are three panels separated by arabesque foliage, the initials "K.Y." tied with a lovers' knot in one, a merchant's mark in the second, and the date 1583 in the third.

V. Dated 1584. This glass unfortunately no longer exists, having been completely shattered in an auctioneer's showroom. It was 8 inches high and engraved in similar style to the specimens of Verzelini's work extant, with the motto, "IN:GOD:IS:AL:MI:TRUST" round the upper portion of the bowl, while the linked initials in this case were "M.W." It was dated 1584.

VI. Dated 1586. A goblet about 5 inches in height. The stem has a hollow fluted bulb, while the plain foot is engraved with petals.

The bowl is encircled by two bands of colourless glass and two white enamel threads between which is engraved the legend, "IN:GOD:IS:AL:MI:TRUST." Below are three panels separated by arabesque foliage, one with the initials "G.S." tied with a lovers' knot, while the other panels both bear the date 1586. The specimen is preserved at the British Museum.

VII. Dated 1586. A goblet $6\frac{1}{2}$ inches high with a rounded bowl $4\frac{1}{8}$ inches in diameter over a ribbed bulbous knop. The engraved foot is folded. The goblet is decorated with a series of eighteen ribbed mouldings and a close, continuous horizontal trailing at the top of the moulding.

The border is diamond engraved in characteristic lettering, "God Save Qvyne Elisabeth" and in panels below, spaced in leafage bordering, with the initials "R.P.," "1586," "H.P."

The bowl has been broken, but has been somewhat clumsily repaired.

Among other glasses that have from time to time been associated with Verzelini's name, but which still remain in doubt, may be mentioned the following:—

Dated 1578. A tazza, $5\frac{1}{2}$ inches high, with a shallow bowl above a large hollow fluted bulb. The foot is folded from above.

Engraved with the diamond are a stag, unicorn and hounds with six trees. Separated by arabesque foliage are three panels, one with a heart pierced by two arrows and the date 1578, the second bears the initials, "A.M.M. D.L.P.," and in the third is the *fleur de lys* of France.

The goblet, undamaged, is preserved in the Musée de Cluny, Paris. Its English origin has not been proved.

All the Verzelini glasses are made from the same type of metal, pale smoke-grey in colour and somewhat "seedy" in nature.

The forms of the glasses are clearly "façon de Venise," but there is other foreign influence. It will be noted that Verzelini reached this country from Antwerp where he had been working for some years and where he married his wife, Elizabeth, who came from a good Dutch family.

The decoration bears strong marks of similarity, for the same details, both in subject and workmanship, occur in all of them. The one exception is the specimen at the Musée de Cluny, which bears the *fleur de lys* of France. The same details, however, do not appear on glasses outside the group except in the case of the "Barbara Potters" glass, supposed to have been made by Verzelini's successor, Bowes, in 1602. It is not unreasonable to assume that Bowes continued to employ Verzelini's staff after his retirement in 1592, which would account for the similarity in this case.

The arabesque foliage, which is an adaptation of an Eastern design seen on early Persian pottery, is a common feature with the XVIth century glasses, but in the case of the Verzelini glasses the treatment is different in that the spaces adjoining the important curves are always filled. This feature can be clearly observed in the 1577 specimen illustrated.

An interesting point is that all the Verzelini glasses are dated. There are on record only fourteen other glasses of the XVIth century which bear a date, six engraved in the Low Countries, seven in Germany or Austria, and one is probably Italian. The style and execution of the numerals is similar in all glasses of the Verzelini group but quite different from Continental specimens.

The diamond engraving is generally attributed to Anthony de Lysle, although the only record occurring in which his name is mentioned is in a publication by the Huguenot Society—*Aliens in London*, 1583—where he is described without further comment as an engraver on pewter and glass.

Acknowledgment is made to Mr. Cecil Davis for his kind permission to publish the illustration.

A PEWTER HAMMERHEAD BALUSTER MEASURE of circa 1530

BY ROLAND J. A. SHELLEY

THE height to lip of this pewter baluster quart measure is 7 ins.; to top of thumbpiece 8½ ins. It is a very early example of a type known to collectors as "hammerhead"—not inappropriately so named, as will be seen from a glance at the thumbpiece. It was made c. 1530. The measure has recently come into my collection, and it should be of interest to readers of these notes to learn that it was among the pewter which attracted Queen Mary's attention when Her Majesty paid a private visit to the *Daily Telegraph* Exhibition of Antiques and Works of Art at Olympia before it opened on July 19th, 1928.

Two points in this specimen need only brief notice. It has a deeper lip than later measures of this type and the handle is attached direct to the drum without the usual strut that appears on the XVIIth century pieces extant. But there are a couple of unusual features in addition that call for closer consideration.

The lid has a mark, struck five times, of a king's bust with sceptre and the initials A.M. In his great work, *Old Pewter: Its Makers and Marks*, published in 1929, the late Howard H. Cotterell, after an intensive study of the subject of old pewter during the previous quarter of a century, concluded that such marks betokened the "touch" of an unrecorded pewterer. But a few years later he recanted this opinion. Writing in *APOLLO* May, 1933, he stated, following a lucid explanation of the reason for his change of mind: "It can but be presumed that all these pieces [measures] were formerly the property of houses to which the public had ready access, and that they were so marked as a precaution against the souvenir hunters of former days. . . . I am convinced that the fortunate owners of these interesting

pieces are the possessors of the old tavern, eating-house or coffee-house plate of the XVIth, XVIIth and early XVIIIth centuries, invested—by these house signs—with an interest far more human than any maker's 'touch' could give to them."

Experienced collectors believe that Cotterell (he died in 1934) clearly made out his case in the above-mentioned article, and are agreed that this measure must have emanated from an inn or tavern, the name of which may be hazarded as the "King and Sceptre" or something similar, the initials A.M. being those of the host. One rarely comes across a measure with a house sign; and even more rarely when the piece dates back to early in the XVIth century. Indeed I only know of half a dozen similar measures of varying capacities that have survived the wear and tear of well over three centuries until to-day.

Now with regard to the mark on the lip.

By those most competent to judge, the crowned h r represents the excise mark of Henry VII or VIII, probably the latter, stamped on the vessel to verify its capacity. But it is a strange fact that for many reigns thereafter this Crown mark has not been found on any measures until that of Queen Anne. And so this writer has made far-spread enquiries as to the reason for the omission, unhappily with little definite results. He learned recently from the Standards Department of the Board of Trade that by a statute of William the Conqueror it

was ordained that "measures and weights should be true and stamped in all parts of the Kingdom"; and from an article in the *Antique Collector*, December, 1938, by Harold W. Speight, Chief Inspector of Weights and Measures, Newcastle-on-Tyne, that "the practice of stamping measures as a guarantee of accuracy



HAMMERHEAD BALUSTER MEASURE, c. 1530. 7 ins. high and 8½ ins. to top of thumbpiece, showing the deeper lip and the handle attached direct to drum, without the strut used on XVIIth century specimens

A PEWTER HAMMERHEAD BALUSTER MEASURE

seems to have been inaugurated in the reign of Edward I [1272-1307], who ordained that 'the standard of bushels, gallons and ells shall be sealed with an iron seal of Our Lord the King, and no measure shall be in any town unless it do agree with the King's measure.' Such is the total of the scanty information gleaned; for though the Worshipful Companies of Pewterers, Vintners, Brewers and Innholders were approached, all replied courteously with one voice that they regretted they could not throw any light on the subject of enquiry. None of them could find excise marks on such antique pewter and silver drinking vessels as were in their possession. And so a seeker after the truth is baffled—at least for the time being.

It is only left to him, meanwhile, to make one or two reflections as to why the royal ordinances mentioned above seem to have been, if not generally flouted, "more honoured in the breach than in the observance." But in mitigation of this malpractice it should be remembered that in the primitive times of the XIVth and XVth centuries the means of ensuring that the edicts should reach all parts of England were meagre in the extreme. Lack of communication between the capital and the sparsely-populated country towns (for in 1377 the total population was but a little over 2,000,000 souls, increased a century later to some 4,700,000), caused by almost impassable roads, resulted in prolonged delays in the dissemination of news of any kind. And so in many places where pewter was made it may have been that the orders about stamping drinking vessels with capacity verifications never reached the local authorities in many towns, or if they did, were not always enforced. Why, it is difficult to understand.

Pewter was used largely in taverns and inns, the landlords of which were not above defrauding their customers with short measure, as in an instance at Wigan in 1628; for at a View of Frankpledge held in the Moothall all pewterers in the borough were presented for making quarts, pints and flagons contrary to the Statute. In future the pewterers were to make these "to the full syse and measure of eyether pottle (i.e. half-gallon), quart, pint or gill." This proves how necessary it was for people to be protected against the trickery of the publicans and makes it all the more hard to understand why the local authorities so often neglected their duty to enforce the royal edicts.

A difficult problem to solve? Agreed; but the true collector of pewter is, in this writer's opinion, not solely inspired with the pride of possession, but he whose aim is to combine with it some special knowledge of the social and economic conditions



LID OF HAMMERHEAD MEASURE, showing the mark of the King's bust and crown struck five times and the initials A.M.

of those far-off years when pewter was in daily use in so many places throughout the land. That knowledge may often not be easy to acquire, but is worth the effort, and if obtained, the more valued, since what is easily achieved is lightly esteemed.

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ANSWERS TO ENQUIRIES (CERAMICS)

Argyll. In Chaffers' *Marks and Monograms*, your mark of crossed straight lines is given once only as Dresden, under date about 1720; but it is also given as used by one of the German firms who imitated the original Meissen wares. Some of our early English factories, when taking Meissen models as examples, did make use of the original mark, but it was always, I believe, the crossed swords mark. The easy way to settle whether your vases are Chelsea or Continental is to discover whether they are hard or soft paste. If the former, they are certainly not Chelsea. The Keeper of the Department of British and Medieval Antiquities, British Museum, will express an opinion if you care to send one of your vases, enclosing amount for return carriage and insurance, but no suggestion of value will be made.

Mrs. Horne (Hawick). The date 1750 on your Coalport service affords no clue to the date of manufacture. We have a fairly modern piece bearing the same mark, "England" above and "Coalport" below a Crown, with underneath "A.D. 1750." This mark is not given in Chaffers' *Marks and Monograms*, it being a modern mark. Ours also is painted in green, though there is no green in the decoration. The "small pottery belonging to Mr. Young" would be too early to be likely to have produced porcelain. I have never heard before that white and gold ware was in 1750 only made for Royalty. The early productions of the porcelain factories were usually uncoloured though sometimes with faint gilding. If your cups had been made at an early date they would have borne a different mark.

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The Index to Volume XLIV, July to December, 1946, and many Indices covering earlier volumes can be had of the Publisher, APOLLO, 10 Vigo Street, Regent Street, London, W.1.



Showing the crowned h r excise mark on lip—either Henry VII or Henry VIII

ANDREW FOGELBERG, AND THE ENGLISH INFLUENCE ON SWEDISH SILVER

BY CHARLES OMAN

HISTORIANS of English silver have long been ready to recognise the series of foreign influences which have affected the development of the art of the silversmith in this country. The successive German, Dutch and French periods have been fully acknowledged but the question whether English silversmiths exerted any influence at all overseas has never been seriously posed except with reference to the early Middle Ages (when argument is crippled by the paucity of surviving evidence), and to the American Colonies (when the influence is too obvious to be gainsaid).

When reviewing a new book on Swedish silver in the October issue of *APOLLO*, I expressly reserved for future consideration the question of English influence to which allusion is made by Mr. Carl Hernmarck of the National Museum, Stockholm, part author of *Svenskt Silversmide 1520-1850*. Here I may record thanks to him for his generous help in obtaining the photographs necessary for this article and also to the authorities of the Nordiska Museum, Stockholm, and the Rohsska Museum, Gothenburg, who presented the prints and allowed them to be reproduced. It should be clearly understood that though Mr. Hernmarck is fully cognizant of the English influence on Swedish plate he is in no wise responsible for the opinions expressed here.

The dominant foreign influence on Swedish plate from the XVth to the end of the XVIIth century was German. Fairly early in the XVIIIth century France became the principal source of inspiration for Swedish silversmiths but Germany only sank into insignificance in this respect when the Classical Revival reached the North in about 1770.

English influence can only be traced to the close of the XVIIth century. Thus it is half a century later than the earliest of the ball-footed tankards made at Hull, Newcastle and York which were more probably modelled on Danish rather than Swedish originals.

Spoons appear to have been the first species of Swedish plate to be touched by English influence. Swedish rat-tail spoons with trifid ends are known but apparently not the earlier English variety with bowl and stem stamped with floral scrolls. Spoons with lobed ends appear in Sweden a little later.

Spoons undoubtedly provide the first convincing evidence of English influence but a fair sprinkling of other varieties of plate made in Sweden reflect our Queen Anne period. Thus a typically English form of salver with roped border and trumpet foot, made by Peter Henning of Stockholm in 1709, is illustrated in *Svenskt Silversmide* (II, Fig. 116). More frequently we see a strife between English and German influences—the austerity of a Queen Anne octagonal salt or baluster stem candlestick relieved by some German engraved conventional ornament.

When we reach the George II period we fail to find any trace in Sweden of the more ornate English Rococo and Chinoiserie. Swedish silversmiths borrowed from



Fig. I (left).
COFFEE POT
by
Matthias Grahl,
Gothenburg,
1754 (Master
1740-76).
Property of
Rohsska Museum,
Gothenburg



Fig. II (right).
TEA URN
by
Erik Holmberg,
Lund, 1795.
Property of
Fröken Ellen
von Platen,
Stockholm

France and Germany for their more elaborate work. It was the simpler George II style which carried on the Queen Anne tradition, which appealed to them. A certain time-lag is also observable as in the very beautiful coffee pot (Fig. I) made by Matthias Grahl of Gothenburg in 1754 and now in the Rohsska Museum there.

With the elimination of German influence with the abandonment of the Rococo style, the influence of England on Swedish plate becomes much more conspicuous. It should be realised that a taste for English fashions affected mainly the growing Swedish mercantile community. The Swedish court and aristocracy continued to go to Paris for art. The really elaborate pieces in the Classical style are Louis XVI, the medium-priced only are Adam.

The accompanying illustrations render unnecessary any detailed justification of the thesis of English influence. All five of the pieces (Figs. II-VI) are English both in form and decoration. It should be noted that they are not exclusively of Stockholm manufacture. The tea urn (Fig. II) from Lund shows a type perhaps rather more commonly made in Sheffield plate than in silver. The sugar box (Fig. III) would be classed as a tea-caddy in this country. The helmet-shaped cream jug (Fig. IV) and the salt-cellar (Fig. V) require no special comment.

The second cream jug (Fig. VI) is of much greater interest. It will be noticed that it is decorated with an applied oval medallion depicting a trophy of arms beside which is seated a female figure. Anyone familiar with English industrial art in the second half of the XVIIIth century will note its resemblance to those broadcast by James Tassie. This ingenious craftsman, for he hardly deserves the title of artist, was born in Glasgow in 1735 and rose to fame by his discovery of a technique for



Fig. III. SUGAR BOX by Peter Zethilius, Stockholm, 1799.
Property of National Museum, Stockholm

reproducing gems, both cameos and intaglios, by means of a very easily fusible glass which was used both for making moulds from the originals and impressions from the moulds. His wares achieved immense popularity and did much to spread the vogue of Classical art. He died in 1799 but his business in Leicester Fields (now Square) was carried on by his nephew William until the middle of the XIXth century. The medallion on the cream jug is in fact taken from No. 7871 (Fig. VII) in the *Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems, Cameos as well as Intaglios taken from the most celebrated Cabinets in Europe and cast in coloured pastes, white enamel and sulphur by James Tassie* (London, 1775). It is described as representing a conquered Province and is stated to have been copied from a relief in the Palazzo dei Conservatori on the Capitol. The cameo moulded by Tassie belonged to Sir Watkins Williams Wynn and its cutter was William



Fig. IV. CREAM JUG by Samuel Lyberg, Borås, 1789.
Property of Erik Cervin, Haneberg



Fig. V. SALT-CELLAR WITH GLASS LINING
made by Simson Rijberg, Stockholm, 1788.
Property of Direktor Sten Westerberg, Stockholm



Fig. VI. CREAM JUG by Isak Apelquist, Stockholm, 1793.
Property of Major Alf Amundson, Stora Frosundo

Brown (1748-1825), one of the best English gem-cutters of his day. He was appointed gem-cutter to the Empress Catherine and most of his best work went to Russia. He seems, however, to have lived mainly in London



Fig. VIII. CREAM JUG by Andrew Fogelberg and Stephen Gilbert, London, about 1780. Set with two medallions after W. Brown

except for a short period in Paris just prior to the Revolution.

Swedish silver decorated with medallions adapted from Tassie casts is by no means



Fig. VII. CAMEO moulded by James Tassie; cutter, William Brown, 1748-1825

rare. Fifteen pieces are illustrated in *Svenskt Silversmide*, Vol. III, and date between 1786 and 1801. They were made at Gävle, Karlskrona, Karlstadt, Kristianstadt, Landskrona, Norrköping, Uppsala and Amal as well as Stockholm. If we extend the search to Finland (at the period in question still part of Sweden) we find illustrated in Tyra Borg's *Guld Och Silversmeder I Finland* (1935) examples made at Ekenas, Helsingfors, Lovisa, Wiborg and Abo. All date in the last decade of the XVIIIth century except the Wiborg example which was made in 1824.

The fact that silversmiths in all these places were decorating their wares with medallions copied from Tassie's casts clearly indicates that the latter were made centrally. Tassie's casts enjoyed a tremendous vogue and cabinets containing complete sets were sold all over Europe. A set went to the Empress Catherine of Russia in 1783 and others probably found their way to Sweden. However, it seems more likely that the centre of manufacture was in London, a few hundred yards from Tassie's shop in Leicester Fields.

English plate decorated with adaptations from Tassie's gems is quite uncommon and as far as I know was made only by the firm of Andrew Fogelberg and Stephen Gilbert. A typical example of their use of this form of decoration, even including a reproduction of Tassie No. 7871, is afforded by a cream jug at the Victoria and Albert Museum (Fig. VIII). Very little is known about either partner. Andrew Fogelberg, plate-worker, was established in Church Street, Soho (the number is variously given as 29 and 30) from 1773 until 1800. From 1780 until 1793 he was working in conjunction with Stephen Gilbert who had been established in Pantion Street since 1776. Fogelberg is a Swedish name and it seems fair to guess that he not only originated the idea of decorating plate with adaptations of Tassie's casts but exported his medallions to Sweden where they were stocked by Swedish silversmiths. It is obvious that Fogelberg's origin and activities require fuller investigation and it may well prove that his services in the cause of introducing English art into Sweden were even more important than has been suggested.

I do not intend to trace the English influence on Swedish plate beyond the end of the XVIIIth century. Let it suffice that in the Empire period it continued to be favoured by the same section of Swedish society as hitherto.

CURRENT SHOWS AND COMMENTS

—Continued from page 137

the German occupation during the Second World War cut Paris off from the world and caused our own advanced artists to seek their means of expression from within themselves there was still a French accent.

It is this Anglo-French art which we have at the Tate Gallery, and in our more advanced exhibition galleries to-day. The broken colour, heightened tone and loss of form of the Impressionists echoes not only in Lucien Pissarro but in Sickert, Steer, Gilman, Gore and the Camden Town Group, in McEvoy, Ethel Walker, and Duncan Grant. The Whistlerian mood of Impressionism goes on in Victor Passmore and Gwen John, and in Philip Connard. Gauguin's simplification and Cezanne's formalism take up the story of origins.

It would be fascinating, if unprofitable, to speculate what would have happened to British painting without this French dictatorship. Augustus John, whose magnificent but not very typical portrait of Madame Suggia dominates the gallery in which it is showing at the Tate, supplies an answer though not the only answer. His Celtic imagination saved him from dullness, and in so far as he turned to foreign models it was not in the modern French that he found inspiration. With the thought in mind of Derwent Lees (who has just had an interesting one-man show at the Redfern Gallery) and of James Dickson Innes, it seems conceivable that John might have been a fairly strong influence in our native art. The danger was that his personality would have proved too strong, for certainly with Derwent Lees, as one realised at the Redfern, the work was too emphatically derived.

At the smaller private galleries one is able to pursue the study of this rebellion. Sickert, in particular, is being shown at no less than three galleries: a small, but good exhibition at the Mayor Gallery; a larger one, including an interesting collection of the drawings, at the recently opened da Vinci Gallery; and yet another collection of drawings and paintings from the collection of Robert Emmons at Agnew's. He has already the standing of an Old Master. As one examines that early Rembrandtesque "Portrait of his Mother" at the da Vinci Gallery and realises on what a mastery of orthodox technique and solid painting his Impressionism is founded it is not surprising that his reputation stands so high. The draughtsmanship in the drawings tells the same story. However flashy an artist may be, whatever smoke-screen of clever-cleverness he may put up in his painting, drawings reveal his basic quality. Sickert's drawings, like those of John, add lustre to his performance. They are spontaneous and unfaltering: the eye, the hand and the mind in perfect unity. I liked him least in the enormous canvas called "Patrol." Even Homer nods, so Horace assures us, and there is some excuse for thus "falling into a little slumber" towards one's eightieth year.

I was reminded of this test of drawing at the Ben Nicholson Exhibition at the Lefevre. It is a very comprehensive show of more than a hundred of Nicholson's works. The catalogue gives us dates and thereby makes it a study in periods. My more ascetic self enjoys Ben Nicholson in his coldest abstractions: those pure shapes which are so pure and so shapely that we shall doubtless appreciate them in that Shavian period "As far as Thought can Reach" when we exist in a whirl of Pure Intelligence. Nearer our common humanity I can find pleasure in those abstractions made up of painted forms and odd bits of newspapers and labels. (These always have to be French, for some reason which escapes me.) This formalism in *extremis* has its own cold meaning, and has always been Ben Nicholson's characteristic contribution of pure art. The drawings I thought were pure balderdash. Somebody has described them as "witty"; if they are, I missed the point of the joke, unless it were considered a *jeu d'esprit* to hang them at all. One would like these ultra-modern men occasionally to show drawings of real technical excellence to demonstrate, as Sickert does, upon what a foundation of first-rate draughtsmanship their experimentalism is built. If these naïve little pencillings are the skeleton upon which Ben Nicholson builds they should have been kept, quite literally, in the cupboard. I try to forget the indiscretion of their appearance, and go back to his abstractions to calm my spirit.

One other full-scale one-man show is that of Christopher Wood at the Redfern Gallery. There is an unforced naïveté about Wood which gives his work great charm. I do not personally hold it in the high regard which is often accorded it, but there is a personal quality, a lyricism, and a great sincerity. If the single painting in the Tate Exhibition might easily be overlooked as unimportant, one is much more impressed by this exhibition of more than a hundred oils, water-colours and drawings.

The drawings, in this instance, show structural powers we might miss in the bold colour patches of the landscapes. If Wood is modern he is not self-consciously so. Indeed, he is not self-conscious at all, and gives one the feeling that he painted a Cornish harbour or a Breton village, a fisherman, or a boy in a bedroom for the sheer joy in form and even more for the joy in colour that it gave him.

It is, perhaps, this self-consciousness about art and art methods which is the characteristic of modern art, and which becomes a grievous fault in extreme instances. An important Exhibition is due during June at the Lefevre Gallery showing the work of Bonnard and his contemporaries. It should prove interesting on this very point, for Bonnard, great colourist that he was, stands at the end of the purely Impressionist tradition and, living on to our own day, overlapped the School of Paris men who carried art along a dozen lines of intellectual analysis. Bonnard's work has seldom been given its due because of the louder claims of these later of his contemporaries, and it will be interesting to see the dozen or so of his canvases which are promised at the Lefevre. Incidentally two fine pictures by the great Frenchman are hung memorially at the Royal Academy, for Bonnard was an Honorary Academician. The time is ripe for a re-estimate of the work of this aesthetic descendant of Renoir and Degas, and, although none will claim him to equal these masters, he has his own intimate note, and is one of the artists who still gives one the thrill of the impact of the thing he is painting rather than that only of how he paints it. One does not have to stand on one's intellectual toes to enjoy him.

I think it is that carefree attitude which gives us our eternal joy in the Old Masters as distinct from these Moderns. Or at least in the later Italians and Flemish, the XVIIth century Spaniards (except El Greco who is always at strain), and particularly in the Dutch. Two exhibitions of Dutch and Flemish masters are on show in London at the moment which illustrate this aspect of their art. One is at the Paul Larsen Gallery and is chiefly of Flemish paintings, mostly of small scale, but with great charm. A Jan Brueghel de Velours in his typical vein, two skating subjects—one by Jodocus de Momper and the other by Aart van der Neer—and an interesting Abel Grimmer, "A Lenten Festival," are on exhibit. Here, and at the fine Exhibition at the Eugene Slatter Gallery, there is that sheer joy in painting things, places and people for their own sake which is the keynote of Netherlandish art. The Dutch especially loved things so deeply that they simply had to paint them as part of the absolute joy of living.

Almost every picture at the Slatter Gallery echoes this joy in the thing for its own sake. Foremost among them is the magnificent landscape by Meindert Hobbema. Many of us remember it being shown in the Dutch Art Exhibition at Burlington House in 1929, when it was loaned by Lady Cunliffe-Lister; all who see it will agree that it is one of the loveliest works by this popular master, a more subtle composition than "The Avenue" but imbued by the same spirit of the quiet acceptance of what nature has to give.

It is that acceptance which marks so much of this work. Two lovely flower pieces by that early woman painter, Rachel Ruysch, who gave us so little in her determination to be supremely good; a "Music Party" by Pieter de Hooch; and two extremely fine works by Pieter Brueghel the Younger, are among the good things in the Exhibition. And, of course, there is a wealth of still life and flower pieces.

It may be that these, to return to our title, are "transcripts of Objects of Natural History" for they date from a time when mankind found a thrill in any object in this amazing world in which we live. Has art been mistaken in turning its back on this simplicity and simple joy in the things and life about us? Have our restless and explosive times produced an equally restless and explosive art? It may be; or it may be that all roads are open to the artist; and if men of our own day see nature as those "Thorns" which Graham Sutherland shows at the excellent Exhibition, "Colour Pure and Atmospheric" at the Roland Browne and Delbanco Gallery they are but making the comment of our time as a Balthus van der Ast made his comment about 1650 when he painted that single tulip in a vase which we see at the Slatter Gallery.

BOOK RECEIVED

AN ARTIST IN NORTH WALES. Pictures by FRED UHLMAN, commentary by CLOUGH WILLIAMS-ELLIS. (Paul Elek. 6s. 6d. net.)

THE ENGLISH WATER-COLOUR

BY OLIVER WARNER

A FEW provinces of art are peculiarly national, and none more so than the English water-colour. This is appropriate, since the native scene, particularly its conditions of light, is never static and seldom predictable. To capture its essence demands, therefore, a skill which can seize and record the fleeting moment, one which does not admit of too much

grand; it does not apply to objects rough and irregular, or such as are deformed, aged or ugly." If Dayes spoke primarily of the picturesque, his words are true for the water-colour art as a whole—"the irregular, but ever accompanied by a beautiful choice"—that is perhaps the quintessence of what the connoisseur finds in the picture of good vintage, and if Dayes's stricture reads



BECCLES, ON THE WAVENEY, SUFFOLK.
View looking West. 9 ins. x 12 ins. Signed and dated 1819 by A. V. Copley Fielding

deliberation, and in which *pentimenti* are almost barred by the medium.

The effect of a good water-colour is immediate. It is, in fact, an ideal sphere for the amateur, one in which, with patience, any careful draughtsman can make a pleasing picture, and any gifted colourist an exciting one. Its drawback, that it lacks strength and importance, and cannot essay the heights, admits no doubt, but is readily accepted, since water-colour depends for its success upon affection rather than reverence. This, again, is perhaps an English characteristic.

Edward Dayes (1763-1804), who taught Girtin, and was himself a goodish painter, wrote in an "Essay on Painting" published posthumously in 1805: "By the word picturesque, the artist understands the irregular, but ever accompanied by a beautiful choice, and it stands in opposition to the simple or

oddly when applied to some of the "deformities and uglinesses" laughed at by Rowlandson, his design is so unfailingly beautiful that the main point is not wholly invalidated.

The art sprang perhaps from "limning" or painting in miniature, it developed through the coloured or tinted drawing, and came to full bloom during the later XVIIIth century. It has never since faded, though it has had peaks and gullies. Among great names are Sandby, Gainsborough, Prout, Cozens (so finely represented lately at the Tate), Towne, Rowlandson, Varley, Blake, Girtin, Constable, Turner, Copley Fielding, Cotman, de Wint, Varley, Cox, Rossetti, Steer and—in our own day—Nash, Bawden, Ravilious. There are many others, but these are a cluster round which lesser men revolve, and it is strange to notice how many of this comparatively illustrious band made their reputation through water-colour alone. Even Blake would lose

COLLECTING

much of his lofty stature without his superb work in the medium; while of Cotman we should only have a handful of wonderful small oils to make us curious as to what sort of great artist he might have become.

Names appear, disappear and sometimes return in fashion. Who, thirty years ago, could have conceived the excitement which would be felt to-day in the work of Blake's pupil, Samuel Palmer? He is given but a passing mention in Laurence Binyon's invaluable monograph on the art, but this year £210 did not seem an excessive price for a small Palmer drawing of "The Lonely Tower from 'Il Penseroso'." Declines are almost as remarkable, such as that—which some may think deserved—in the value which the elect now place upon Birket Foster.

If it is certain that fashions shift among the lesser artists unpredictably, it is hard to conceive that the prestige which attaches to certain names will ever considerably decline. Paul Sandby (1725-1809), called the Father of the school, is among them; so is Towne (1740-1816); Thomas Rowlandson (1756-1827), for all his incredible and unequal output, William Blake (1757-1827), Thomas Girtin (1775-1802), Cotman (1782-1842), de Wint (1784-1849) and a few others, some of more teasing quality.

There is, for instance, the problem of an artist such as Copley Fielding (1787-1855), pupil of the influential Varley. In his lifetime Fielding was a success. He worked so fast and made so much money that he was able to retire in comfort to Brighton. There was, to be sure, no harm in that, but it has led to his being first over- and now under-rated. His speed was a snare, seldom backed by good design, but when he took trouble, how good he could be! "Beccles, on the Waveney, Suffolk," in the Victoria and Albert Museum, is an example of Copley Fielding at his careful best; had he worked oftener at that level he would have made less money, and have lasted better. The picture has depth as well as design, strength as well as charm; nor is it a lone example. The difficulty with Copley Fielding, as with so many gifted water-colourists, is to find the permanent among the pot-boilers, the pictures painted from choice and feeling rather than from an instinct for gain.

The English water-colour tends to increase in market value. Being portable, easily stored, and excellent for occasional exhibition, it is an admirable "commodity," still within reach of the reasonable purse. Where discoveries may still be made, and bargains often met with, is in the direction of the earlier, coloured topographical drawings. It is possible, for instance, that there is work by Samuel Scott yet to be found in obscure folios and small collections, to match that charming view of St. Paul's from across the river which is one of the many graces of the British Museum Collection. The popularity of such work, with its sense of structure, and its air of a more spacious and less troubled time, will certainly continue.

In general, with regard to water-colours, there are certain useful maxims. The first is to acquire a standard, without which no interesting collection, and little true appreciation, is possible. The second is neither to be afraid of, nor too much swayed by, the opinion of other people, and never to be awed by the expert. (Horace Walpole, who got more fun out of collecting than almost anyone in history, used to say that he respected nobody so little as the learned, except the unlearned.) The third essential is to believe in your own judgment and taste, once you have formed it. The fourth is to recall a saying of Charles Ricketts—"There is no such thing as price."

If I may end on a personal note, the only water-colours I possess are by good amateurs. I have acquired two small sketch-books which give me the greatest delight, but I have never had the means to buy the Cotmans, the Sandbys and the de Wints which to me are magic. But I believe in the public gallery. I believe that it is there that taste can best be acquired, in quiet and without cost, and that even if you cannot collect you can greatly enjoy. That is what water-colours have always been painted for—enjoyment, nothing more solemn—and it is that which makes up the enchantment of the Victoria and Albert Museum, the Whitworth Collection, and some few others rich in this field.

SALE ROOM PRICES

Owing to the extreme pressure on space, the list of the prices obtained at the sale rooms for the principal works of art sold during the past few weeks has been held over and will be published in the July issue.

A SINGLE object set upon a table, desk, or mantel often stands as the quiet sentinel to the spirit of culture that pervades the house and the personality in whom it is vested. Its subtle challenge is made to the discerning beholder.

For, as mankind has discovered throughout the ages, enchanting pathways to horizons of worthy attainment in culture radiate from the extended study, and deliberate collection, of works of art.

And so we have seen in Britain men and women of every station of life, and of varied avocations, show a constant inquisitiveness for the continuity of the good life as symbolised by the patronage of all the arts and crafts.

It is, then, natural to the Briton's inextinguishable conservatism that he should have an inborn respect for craftsmanship of the past, whether in his own land, or in others, and that he should passionately hold fast to the proven tradition that in the maintenance of continuity resides the stability of his institutions and the broad principles of tolerance.

It follows, too, that it would be difficult to conceive that in the pursuit of examples of craftsmanship of the past such a man should lean towards anarchism, or that a connoisseur of XIXth century water-colours should prove to be a red-hot revolutionary! Finally, it ensues that the selective and informed collector is a good and solid citizen in his sound social outlook.

The annals of the past reveal that the study and love of antiquities from age to age was constant. How far it goes back is beyond any exactitudes of human computation. In ancient China, as far back as 1766 B.C., Confucius tells us that there were those who collected antiquities and whatever was rare and beautiful. In ancient Egypt, the exquisite models and pieces of furnishings left as funerary tributes with the dead Pharaohs, the beautiful sculptures, jewellery, ivories and metal work of the Minoan civilisation, the refinements of the Assyrian, Babylonian and Persian Empires, the Greek civilisation, and the Roman Empire were all productive of the splendidly wrought creations of those crafts which men of succeeding centuries regarded in their generation as glorious expression of antique art, as in fact they were.

We know that an Athenian gentleman would be most particular as to the pedigree of his wine service—the amphorae, the hydriae, and the krater which adorned his sideboard. It was ever a matter of concern to him that his wine and water containers should bear the paintings of Hermonax or Polygnotos, or some other great painter; and that each skyphos a guest held in his hand should bear a similar distinction.

THROUGH EVELYN'S EYES

In the Middle Ages "the second light of day" shone on Lorenzo de Medici, "Il Magnifico," as the acknowledged prince of collectors of his day in Europe. Some of the treasures that abounded in the Italian palaces and villas, nearly two centuries later, are enumerated in Evelyn's Diary. The Earl of Arundel, whom Evelyn met in Italy in 1644 during his Grand Tour, is said to have been the first real antique collector in England.

Prince Doria's palace, which Evelyn visited, had "whole tables and bedsteads of massy silver, many set with agates, onyxes, cornelians, lazulis, pearls, turquoises and other precious stones." One of these silver tables was reputed to weigh 24,000 lb.!

The *chaise-longue* on which, in ship or loggia, a languorous ease ignores the existence of the world's oldest antique—Time—may not at casual thought have any claim to the long years. Yet it provided a talking point for Evelyn. He saw one in a villa which had "A very rich bedstead (which sort of gross furniture the Italians much glory in as formerly did our grandfathers in England in their inlaid wooden ones) inlaid with all sorts of precious stones. Here are also divers cabinets and tables of Florence work besides pictures in the Gallery, especially the Apollo, a conceited chair to sleep in with the legs stretched out with hooks and pieces of wood to draw out longer or shorter."

Some thirty years later when he saw Lady Arlington's dressing room, Evelyn recorded that there was "a bed, two glasses, silver jars, and vases, cabinets and other so rich furniture as I had seldom seen: to this excess of superfluity were we now arrived and that not only at Court, but almost universally, even to wantonness and profusion."

A FAMOUS RELIEF

Roger Gale, who inherited the Manor of Cottenham in 1728, and was well known as an antiquary, acquired the lovely marble relief now known as the Cottenham Relief when he made the Grand Tour. It was fashioned in 500 B.C. and the Emperor Hadrian in A.D. 150 had it copied for his villa at Rome, where the copy is still. Roger Gale died in 1744, and as time went on silence shrouded the whereabouts of this famous marble. Then one day in 1911 a labourer using his pick at the Manor, by chance unearthed this exquisite antique.

There have come out of the treasure house of this rich past in craftsmanship many things of great pride and infinite beauty. The private and public collections are a great stimulus to men and women who love the craftsmanship of past ages. Inspiration has thus been given to them to follow their natural aptitude for imparting the dignity and grace of the past into the decoration of their attractive homes. The deep interest taken by members of the Royal Family for many generations has given a constant impetus to true collectorship.

The business or professional man who acquires something of exquisite workmanship for the first time, because there is about its lovely presence a character that strikes an inner chord of a forgotten but innate sense for line and design, will not rest content until he has provided suitable companion articles. And as his appetite for good antiques develops he contrives to give to that room such ease and warmth, as well as grace of intimacy, that its atmosphere is one of natural distinction in comfort.

THE LINKS OF HISTORY

A lion sejant spoon may well have been used by Shakespeare as he supped; a Tompion clock ticking time evokes the picture of the stirring days of Charles II, of Pepys, and of Evelyn; a blue and white piece of Ming porcelain calls up colourful visions of a dynasty in China of seventeen Emperors under whom the ceramic and other arts flourished exceedingly; or a tea caddy, which once held costly Bohea, may have been the receptacle from which a dish of tay was made for "Mrs. Morley," "Mrs. Freeman" and Mrs. Masham, and over which those odd confidences were respectively exchanged.

Some articles which become antiques of great value, such as the Apostle spoon, get collected, so to speak, by literature. Ben Jonson, in his *Bartholomew Fair*, makes a character say: "And all this for the hope of a couple of Apostle spoons and a cup to eat caudle in." Or a player in Fletcher and Beaumont's *Noble Gentleman* says: "I'll be a gossip, Bewford, I have an odd Apostle spoon." And when "Gossip" in Middleton's play, *The Chaste Maid of Cheapside*, poses the question: "What has he given her?" the answer is, "A faire high standing cup and two great 'postle spoons, one of them gilt."

ITS APPEAL TO YOUTH

Chairs, cabinets and tables by famous creators bespeak the days of the Georges, of the Independence of America, of Pitt and his long struggle for the safety of Britain; gemmed snuffboxes reflect the airs of Beau Nash; captivating pictures of rich landscapes that now are agglomerations of brick boxes; and portraits of famous men and women down the centuries—all bring into play that influence of a mellow past which impels a steady growth of the art and science and infinite pleasure of collecting.

And when such varied treasures are assembled for public contemplation it is not only the middle-aged and the elderly who are predominant: the younger generation flock there in ardent interest and in good numbers. Indeed, there is no doubt that this drab utilitarianism which lies about us all as an apparently inescapable plague, the squalor of the scars of destruction; and the limitation of clothing almost to shabbiness, and certainly to stinginess, has helped in a developing tendency towards a renaissance of strong feeling for beauty to which the increase in collecting must have contributed.

It is not only in the possession of the piece that joy and satisfaction reside. There is the hunt for it; the constant patient search; the visits to the reputable antique dealers in any town or village in this country or overseas; a shrewd scrutiny of a junk shop, a look over a market-stall, an eye to a catalogue of sales at houses or in well-known auction rooms. A spirited foray, just as likely to produce a real romance of history as any organised excavation of tombs in the East. And best of all, the consciousness that a persistent observation has enriched a flair for collecting.

CONTRIBUTION TO KNOWLEDGE

Apart from the visible indication of personal taste which the collection of numerous varieties of antiques connotes and the individual pleasure evoked by their possession, as well as the extension of cultural knowledge they undoubtedly inspire in their owners, there is a scientific aspect.

In this sense comes research. The substances, the colourings, the designs, the technique and the methods of past craftsmen all provide prime material for expert examination and study; it applies equally to the building up of historical pictures of the social life and habits of the times in which such articles were originally used. The patient researches of the authoritative writers on every antique that has any prestige of age, or renown of design, or claim to cultural attention are a priceless contribution to special knowledge for all time.

APOLLO itself had, in the reign of Queen Anne, an interesting literary "antique" as a precursor. This was entitled "The British Apollo, or Curious Amusements for the Ingenious," when it began in 1708, but in 1710 it changed its title to "Apollo" and came to an end in 1711.

The literary content was framed in the then fashionable style of "Question and Answer," and it was in competition with "Apollo" and similar periodicals that Steele launched "The Tatler."

This digression may be justified as a sublineation of the point that an antique can open up the vista of the unusual, and often fascinating, bypaths of contemplation. In this case, to the work and influence of Steele, Addison, Prior and Swift . . . and the growth of the literary journals.

When the turmoils of this strange new world have subsided into the reasoned comities of mutual respect and understanding, connoisseurship and collecting can play a cultural part in adding to the links of friendship with other countries. Antiques from here to there, and from there to here, are felicitous ambassadors of a country's culture. They represent the triumphs of peace. They remind us that the spirit of art is indestructible; that its richest transmutation into substance comes in the tranquil years. Collecting is one of the arts for the Arts.

To-day the reality of any material contribution to international amity by mutual interest in antiques seems but a distant hope. But none the less the antiquary, the connoisseur and the collector, all the world over, have a common idiom as universal and barrierless as the internationalism of music or painting. What matters to-day is to acclaim the truth of this. To-morrow, when men become wise, as they must, its spirit will prevail. For those who love antiques know that the worldwide attachments of friendship and the highest expression of craftsmanship can only flourish on a stable equilibrium.

STEADY APPRECIATION IN VALUE

There is a practical aspect to collecting. Monetary value often marches with cultural interest. Antiques bought with knowledge and judgment are an investment in the same sense as stocks and shares carefully chosen to lock up for capital security. It is not an over-emphasis to express the view that in every century from late medieval times, and it may be further back still, good antiques have always shown an upward tendency in value. Even when changes of fashions in antiques have for a space put this, or that, temporarily out of favour, experience has shown that, after restoration to acceptability, price-value is often higher than before its previous decline. Moreover, good antiques have shown that they depreciate less than stocks in lean times.

So, perhaps, in contemplating the virtues and rewards of collecting, and appreciating the sense of permanence and continuity which good antiques symbolise, we may begin, maybe to-day, for the first time to exercise our talents in acquiring our *objets d'art*, or go on broadening and deepening the joys and solace we long have gained from our collection of treasures as gracious heritages of Time; and in so doing shall we not, as beginner and cognoscenti alike, be animated in our way of thought by that English idealism vibrant in those reflections of Wordsworth:

"A life of peace,
Stability without regret or fear
That hath been, is, and shall be evermore."

BOOK RECEIVED

KOKOSCHKA: LIFE AND WORK. By EDITH HOFFMANN.
(Faber. 25s. net.)

